



**SRI VENKATESWARA UNIVERSITY**  
**ORIENTAL**  
**JOURNAL**



**Volume : XLV**

**2002**

**Parts 1 & 2**

**ISSN 0081 - 3907**

**SRI VENKATESWARA UNIVERSITY  
ORIENTAL JOURNAL**

**Volume XLV : 2002**



**ORIENTAL RESEARCH INSTITUTE  
SRI VENKATESWARA UNIVERSITY  
TIRUPATI - 517 502**

**Sri Venkateswara University Oriental Journal**, Vol. XLV, Pts 1 & 2, 2002. Edited and Published by Prof. V. Venkataramana Reddy, In-charge Director, Oriental Research Institute, Sri Venkateswara University, Tirupati - 517 502.

**ISSN 0081 - 3907**

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Laser typeset in the S.V.U. Oriental Research Institute.

Printed at Sai Sree Offset Printers,

136, Prakasam Road, Tirupati - 517 501

Ph: 25841



## EDITORIAL

The Oriental Research Institute was started by the Tirumala Tirupati Devasthanams in 1939 and handed-over to the S.V. University in 1956. Sri Venkateswara University was established in 1954, which is going to celebrate its Golden Jubilee Celebrations in the next academic year of 2003-04.

In this connection, the Oriental Research Institute is planning vigorously to bringout its official organ viz., S.V.U. Oriental Journal Volume No. 46, for the year, 2003 as a Golden Jubilee Special Number to mark the glorious occasion of the completion of 50 years of its fruitful existence and the multifaceted achivements of S.V. University, Tirupati in the propagation of Higher Education, Research and Cultural History of Andhra Pradesh in general and Rayalaseema in particular.

I am very happy to place it on record, that the Oriental Research Institute with the colloboration of the Alvar Divya Prabandha Project of TTD and Academy of fine Arts, Tirupati has recently conducted a National Level Seminar for three days from 24th to 26th October, 2002 on the theme "Sāhitī Samarāṅgaṇa Sārvabhauma Śrīkrṣṇadēvarāyalu - Vijayanagara Sāmrājya Vaibhavam", which gave a new enthusiasm among the youngsters particularly among the research scholars and the students belonging to the School of Humanities and Extension Studies.

The inaugural session of the seminar was presided over by our esteemed Vice-Chancellor, Prof. P. Murali garu

who gave a thought provoking inaugural address to the audience. As a Chief guest of the session, the T.T.D. Executive Officer Dr. P. Krishnaiah garu, stressed the need for scanning and putting on internet the valuable manuscripts and printed books bearing on Ancient Indian History, Culture, Art, Architecture and temple rituals. One million books for scanning and putting it on internet is the ultimate goal of the T.T.D. Digital Library situated at Tirupati. In this connection, he requested the Co-operation and Co-ordination of S.V.U. Oriental Research Institute in speeding up of the above programme.

In his keynote address, Dr. P. Venugopal Rao, Associate Director-General, American Institute of Indian Studies, Chennai, presented a set of 24 volumes bearing on South Indian Art and Architecture to the Executive Officer, Published by AIIS, Chennai for scanning and putting it on internet. He impressed the audience with his good oratorship and depicted the multi-dimensional personality of Sri krishnadevaraya.

In his Guest of Honour's speech, Prof. V.R. Panchamukhi, Chancellor, Rastriya Sanskrit Vidyapeetha, New Delhi, Chairman, Indian Council of Social Sciences and Research (ICSSR) and Member of the Board of Directors, T.T. Devasthanams, recalled the services rendered by the eminent scholars on the Vijayanagara period in the Dharvar Historical Research Society founded by Sri R.S. Panchamukhi who is none other than the revered father of Prof. V.R. Panchamukhi and who published the Vijayanagara Sexcentenary

Commemoration volume in the year 1936. He stressed the need for the translation of this volume into Telugu language in a time bound project of two years including its printing.

Prior to his speech, the Director of the Seminar and Director of the Annamacarya and Alvar Divya Prabandha Projects of T.T.D., Dr. Medasani Mohan gave assurance in future also in conducting several seminars and conferences which are befitting for both O.R.I. and T.T.D. As the Co-Ordinator of the seminar and In-Charge Director of O.R.I., I gave many outstanding examples of how the Oriental Research Institute is functioning in a smooth way in getting the financial assistance not only from the T.T.D. for conducting this seminar and also from the funding agencies like Ministry of Human Resources and Development, New Delhi and National Archives of India, New Delhi in editing and publishing of several rare and hitherto unpublished manuscripts deposited in the O.R.I. Library. The convenor of the seminar Dr. C. Govinda Raju, Associate Professor working in the Institute conveyed Vote of Thanks.

During the three day Seminar some nineteen delegates presented their research papers on several chosen research topics which was applauded by the audience. All these papers including the proceedings of the seminar with some important photographs, the Institute is going to publish them in a book form in the next academic year. With this brief note I place the present Oriental Journal in the hands of the scholars.

**Prof. V. Venkataramana Reddy**  
**Editor**



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Dwaram V.J. Lakshmi

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संस्काराः

वेदान्तं श्रीविष्णुभट्टाचार्यः

## TELUGU

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సమన్వయము - ఒక సమీక్ష  
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R.K. PANDA

## BIOGRAPHICAL POEMS IN SANSKRIT : A GLANCE

### Introduction

It is a matter of great pleasure for a lover of Sanskrit to observe that a regular tradition and an appreciable trend of composing *carita-kāvya*s (biographical poems) in Sanskrit as continuing in full swing. The tradition of writing biographies both in prose and poetry on the life of eminent persons is rooted in antiquity. The earliest works in India, which could be termed biographical, occur in Buddhist literature written in Pali, and they narrate the life story of Buddha. In fact, great religious teachers, saints and monarchs were practically the only subjects of ancient Indian biographical writing. Furthermore, the art of biography was regarded purely as a branch of the belles-letters and generally used verse as its medium of expression. This naturally made the employment of flights of poetic fancy and romantic hyperbole inevitable and the modern idea of biography, as the truthful transmission of persona-

lity was evidently not relevant in those circumstances. Again, owing to his stance of reverential admiration for the subject, the ancient Indian biographer could seldom maintain his own freedom of spirit, which is said to be another duty of the biographer. Nevertheless, though biography as a genre as we understand it today, was, like many other forms of modern writing, the gift of modern education to India, there was a considerable body of biographical writing during the centuries before the British conquest. The tradition of the lives of great religious teachers and saints is as old as the *Buddha-carita* of Aśvaghōṣa in Sanskrit. Ancient Jaina literature, both in, Sanskrit and Prākṛt, abounds in biographies of Mahāvīra and other saints, and the Hindu religious teachers like Śaṅkarācārya, Rāmānujācārya, and others. The tradition of the lives of kings can be traced to Bāṇabhaṭṭa's well-known *Harṣacarita* composed in 7th century A.D. It is known that the earliest attempt is the *Buddha-carita* of Aśvaghōṣa. Sanskrit poets even form the beginning of the classical Sanskrit literature have composed biographies of eminent persons both in verse and prose. But, most of them are composed in verse. The purpose behind such compositions is two-fold. Besides providing aesthetic enjoyment to connoisseurs, the *carita-kāvyas* serve as a record of the activities of those persons who have made something good for the benefit of society or for the country. The *Carita-kāvyas* thus unfold not only the history of those persons but also the conditions of the time, in which they had lived and worked. Further, in those parts of India where the tradition of historical writings did not develop, unlike Kashmir where Kalhaṇa's *Rājatarāṅginī* and its subsequent supplements came into being, that type of biographical writing provided a lot of historical

facts and information to fill up gaps in Indian history. Bāṇa's *Harṣa-carita*, Bilhaṇa's *Vikramāṅkadeva-carita*, Padmagupta's *Navaśāhasāṅka-carita*, to name only a few, are such works of older period. So some of the *carita-kāvya*s are historical poems. But, all the poems are not historical. Even in some *carita-kāvya*s, history does not find a place. The poet sings only the glory of the person in superficial words and projects the person in such a form that a reader will find something appreciable in him. As Mammaṭa says in his *Kāvya-prakāśa*, one of the purposes of poetry is to give the knowledge of social behaviour. The poet is like a guide. It becomes his responsibility to show the right path to his readers who are to be instructed to follow the path of Rāma, not of Rāvaṇa, the great demon. It is the supreme purpose, which prompts a poet to highlight the qualities, works and contributions of the person, he has subjected for his composition. Others such as *Kṣatrapati-carita*m, *Indirāgāndhi-carita*m etc., of their stature, combine to perpetuate this tradition. They are primarily intended as poems embellished by all the trappings sanctioned by the theory, with the result, it is the form that dominates the narrative and historiography. Contrary to these versified *carita-kāvya*s, the *Harṣa-carita* of Bāṇa addresses itself to detail the checkered career of Harṣavardhana with the gimmicks that Sanskrit prose admits in ample measure. It, however, concurs with them in making the narrative a handmaid of the flamboyant medium. This is precisely what accounts for the failure of these so-called ancient biographies to meet the purpose they are intended to serve. They are essentially poems, *dr̥śya* or *śravya*, *gadya* or *padya*.

## Some Important Carita-kāvya

This tradition of the *carita-kāvya* has happily percolated down to the present age. Some of the contemporary Sanskritists have been quick to exploit it, with certain modifications to fruitful desirable results. While attempting biographies of the stalwarts like Bālagangādhara Tilak, Mahātmā Gāndhī and Jawaharlal Nehru etc., the modern Sanskritists have been bold of avoiding the pitfalls that stalked his predecessors. He is acutely alive to the requirements of modern time that invariably insists on the measured but elegant presentation of the narrative. Outer trappings are relevant to him to the extent they serve to enliven the otherwise insipid narrative. The cautious effort to strike balance between the form and content has resulted in the emergence of a number of *carita-kāvya*s that come close to the modern concept of biography. They are distinguished by a full-fledged depiction of the *Carita* of the person concerned without over-burdening it with such embellishments as combine to turn history into fiction.

The *Buddha-carita* of Aśvaghōṣa describes the acts of Buddha from his birth to his demise. There is a similar work entitled *Jina-carita* dealing with the life of Buddha less-successfully on the model of Aśvaghōṣa's *Buddha-carita*. It represents a poetic development in Pali similar to that represented by the *Buddha-carita* in the Sanskrit Buddhist literature. A complete Sanskrit text of the *Buddha-carita* is not available at present. Samuel Beal offers us an English translation of the whole text, which is prepared from its Chinese version. In the Chinese version, the text of the *Buddha-carita* consists of twenty-eight cantos while in the Sanskrit text edited by Cowell and subsequently by Johnston, the first

thirteen cantos only can be claimed to be the composition of Aśvaghoṣa together perhaps with some portions of canto XIV. Whatever may be the case, the *Buddha-carita* is an outstanding work. It is, to my knowledge, the first *carita-kāvya* in Sanskrit. The work is so seminal that it could influence many successors who started composing *carita-kāvyas* under the strong influence of Aśvaghoṣa who laid the foundation stone of the tradition of *carita-kāvyas* in Sanskrit.

Similarly the *Vikramāṅkadeva-carita* of Bilhaṇa is an important work of this tradition. This work is historical. It narrates the history of the princes of the Calukya dynasty of Kalyāṇa Someśwara I, Someśwara II and particularly of Vikramāditya VI who ruled from 1076-1127 A.D. As the chief aim of Bilhaṇa is to extol his heroes exuberantly and compose a poem as per the rules of the literary criticism, he cares more for imaginative things but not for the factual presentation of the history of Calukyas. The events narrated by him are historical but what is presented in the poem gives a distorted picture of it. The poem begins with a myth about the origin of the dynasty of this king. The God appears always in this poem when the king does something immoral. Even though the work is a mixed form of both history and myth, its historical importance cannot be neglected.

In this line comes then the *Naiṣadha-carita* of Śrīharṣa who wrote it probably under Vijaycand and Jayacand of Kanauja in the second half of the 12th century A.D. It is a great epic in 22 cantos and narrates the story of Nala in an elaborate style. But, in the twenty-two cantos of the epic, the poet does not succeed in carrying the narrative up to the description of happenings

of the newly married couple. The poet ends his poem in a description of the moony night in a conversation between Nala and Damayanti. The work is pedantic and made only for a selected few.

Another important work of this tradition is *Navaśāhasāṅka-carita* of Padmagupta or Parimala. The real theme of this *mahākāvya* is fabulous. The work refers to some historic names and events. Hence, it is considered to be a historical poem. It has 18 cantos and relates the mythical theme of the winning the princess Śaśīprabha, daughter of the Nāga king. The poet had composed this epic for the glorification of his patron, the Sindhurāja Navaśāhasāṅka of Malwa. Historical essence remains only in the narration of the myth in this epic poem of Parimala.

Worthy of special mention is the *Śrīkaṇṭha-carita* of the Kashmirian poet Maṅkha (1135-1145 A.D.) who handles the myth of the overthrow of Tripurāsura in his poem. The tale, however, has secondary importance. The main goal of the poet is to describe the seasons, the sunset, the court-entertainment etc., according to the rules of Sanskrit poetics.

*Haracarita-cintāmaṇi* of the Kashmirian poet Rājānaka Jayaratha (1200 A.D.) is an important work. But, it does not fall in this general category. It has some special importance. It is mainly a religious epic and full of Śiva-legends and teachings of Saivism.

Another important work of this trend is the *Rāmapāla-carita* of Sandhyākaranandi. But, this work has some special feature. Each stanza in this poem has two meanings and one of them relates to the hero Rāma

and the other to the king Rāmapāla who ruled over Bengal in the eleventh century A.D.

*Rāmapālacarita* is a unique composition in many respects. It gives an historical account of the successful revolution in Northern Bengal, which cast the Pāla king Mahīpa, his life and throne, and of the restoration of the paternal kingdom by Rāmapāla, his youngest brother. The great revolution and specially the restoration form the main theme of the work and we know of no other Indian text, which deals with an important contemporary historical episode with such wealth of details.

*Vīra-Kamparāya-caritam* or the *Madhurāvijayam* is a heroic poem in nine cantos composed by Gaṅgādevi (1367 A.D.), the chief queen of the Kampana of Kāñjīvaram. She is the queen of the first son of Bukka I, the hero of the poem. It describes in the manner of a *mahākāvya* the exploits of Kampana resulting in the elimination of the Sambhuvarāya rule in the Toṇḍai-maṇḍalam and the extermination of the Madurai Sulatanate. She has described in it the historic deeds of her husband including his march against Campa of Kāñcī and against the Muhamuddan ruler of Madurarājya. It is a poem of high merit and great historical value. It throws much needed light upon the political situation in the south and the position of Vijayanagar vis-a-vis the other Southern states.

Vādirāja's poem *Yaśodhara-caritam* has its own individuality and striking features. It possesses an artistic unity; its descriptions are proportionate and its expressions are precise, natural and figurative. The arrangement of plot and the flow of narration are masterly and their moral instructions are effective often



shatteringly slashing at contemporary evils. Vādirāja is seen here as a mature poet. In his flow of poetry, not a word is in excess and the figures of speech came at the poet's command. In sheer poetic quality, the *Yaśodhara-carita* is second to none in Sanskrit literature; and as the hottest and a sweetest *mahākāvya* it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme and moralistic in tone. The episodes of rebirths are often looked upon as boring but they supply opportunities to a resourceful author to multiply his characters both human and sub-human. Vādirāja has ably turned them out to his advantage. The animals in this poem not only afford entertainment, but also serve to analyze human motive with unerring discernment on the variety of life.

There are three *Kumārapālacarita-kāvyas* composed by Hemacandra, Jinasiṃhasūri (1265 A.D.) and Caritasundara (1914) respectively. The epic poem *Kumārapāla-carita*, called also *Dvāśrayakāvya* of Hemacandra is written partly in Sanskrit and partly in Prākṛt. Hemacandra proves himself simultaneously a poet, a historian and a grammarian in two languages. The epic has 28 cantos in all; 20 cantos in Sanskrit and 8 cantos in Prākṛt. The first seven cantos are to serve as illustrations to the rules of the first seven sections of his Sanskrit grammar, whilst the eighth canto stands in a similar relation to the author's grammar of Prākṛt. The work contains a history of the Calukyas of Anahivad (Anahillapura) and particularly of Kumārapāla. In cantos XVI to XX, that are devoted to the latter, this prince is extolled above all as a pious Jaina, who prohibited bloody sacrifices and trading in flesh, got erected Jaina temples etc. The last two cantos contain moral and

religious reflections. From the concluding portion of the work it is evident that Kumārapāla was full in life.

Mahakavi Kṣemendra has also contributed to this tradition. He has composed *Daśāvatāra-caritam*. It is a poetical abstract of the stories of Viṣṇu's incarnations. The work cannot be considered as an independent composition. The subject matter of the first nine incarnations is taken from the Purāṇas. The seventh chapter, which represents Viṣṇu's incarnation as Rama, shows novelty of conception. Here the whole of the *Rāmāyana* is narrated with Rāvaṇa as the central figure. The result is quite happy and the vividness of description adds to the charm. The work, however, has great importance as it contains the earliest known reference to the Buddha being considered as an incarnation of Viṣṇu. The narration of the Buddha's life is an abridgment of the story as told in Buddhist works. The style shows maturity of conception, and is easy and flowing. The work was finished in the 1066 A.D. on the Tripureśa Mountain.

In modern times Śrīpāda Śāstri Hasūrkar of Indore has composed many *carita-kāvyas*: *Buddhadeva-caritam*, *Vardhamānasvāmi-caritam*, *Śaṅkarācārya-caritam*, *Vallabhācārya-caritam*, *Rāmadasa-caritam*, *Sikhaguru-caritāmṛtam*, *Prthvīrāja Cahvāṇa-caritam*, *Mahārāja Pratāpa Simha-caritam*, *Chatrapati Sivaji mahārāja-caritam*. I think, this great poet has made a special place of his own in the field of poem-composition and there is no other poet who has written so many *carita kāvyas* in Sanskrit like Hasūrkar.

Next to him, Satyavrat Śāstri has composed three *carita-kāvyas* in Sanskrit, namely *Śrībodhisattva-caritam*, *Indirāgāndhi-caritam*, and *Śrīgurugovinda-*

*simha-caritam*. Of these, two are *mahākāvya*s and the last one is a *khaṇḍa-kāvya*, *Śrībodhisattva-caritam* seeks to offer in fourteen cantos comprising of one thousand verses the Sanskrit version of some of the most elevating and instructive *avadānas* of the Bodhisattva as detailed on the Jātaka stories. The poet has reduced the Bodhisattva's *avadānas* hitherto available in Pāli, to mellifluous verses. The work opens up new vistas in Sanskrit literature that has been rather parsimonious in dealing with the Buddhist themes in poetry. Though somewhat fragmented in nature, the *Bodhisattva-caritam* has a broad canvas, spanning fourteen cantos of uneven size. The main sentiment of the poem is *Śānta*. But, *Śṛṅgāra* in both its aspects also finds impressive expression in this interesting poem. The *Bodhisattva-carita* is not beset with the type of digressive descriptions. The poet is not enamoured of the conventional descriptions of sunset, moonrise etc. His descriptions are invariably brief and are interwoven in the texture of the poem with such finesse that they form pretty patterns that often lend it added charm. The descriptions are effective and powerful. The greatest asset of this *mahākāvya* is its language, which is distinguished by exceptional sweetness and chastity. The language is adorned with a variety of figures of speech and is marked by pleasingly smooth evenness.

*Indirāgāndhi-caritam* of Dr. Śāstri forms an important link in the long chain of *carita-kāvya*s in Sanskrit. It is a complete biography of the late Prime Minister Indira Gandhi. The work is first of its kind in Sanskrit. There are 25 cantos in this poem. It is composed in facile and mellifluous verses marked by spontaneity and sweetness. This epic poem describes on the basis of

authentic records the life history and achievements of one of the greatest women of the world.

Satyavrat Śāstri's *Śrīgurugovindasimha-caritam* is the solitary versified biography of Guru Gobind Singh that he had composed on the tercentenary celebration of the birth of the tenth Guru by the Guru Gobind Singh Foundation, Patiala. Divided into four cantos and composed of 366 verses in different metres, this *carita-kāvya* would be rated as a *khaṇḍa-kāvya* technically though in performing the prohibitive task of dealing with the Guru's checkered career in its entirety and not being confined to any of its facets it could be rated as a *Prabandha-kāvya*. But, in the poetician's language the *Śrīgurugovindasimha-carita* is a *kaṇḍa-kāvya*. It details, albeit briefly, the Guru's life in its entirety. The eventful career of the Guru marked by an exuberance of vicissitudes, thrilling and elevating, forms a subject for a *Mahākāvya*. It is intended to be a versified biography of the great Guru.

Paṇḍita Kṣamā Rao has carved a niche in the field of creative literature in Sanskrit. She has composed three biographical poems viz. *Tukārāma-caritam*, *Rāmadāsa-caritam* and *Jñanśwara-caritam*. Her *Mīrālahari* is also a biographical poem though it is not entitled as such. She has also composed a biography of her father, Śaṅkar Pāṇḍuraṅga Paṇḍit.

Medhāvratā Śāstri has composed some biographical poems viz. *Brahmarsī Virājananda-carita*, *Nārāyaṇaswāmi-carita*, *Jñanendra-carita*, *Nityānanda-carita*, and *Dayānanda digvijaya mahākāvya*. He has made valuable contribution to this tradition.

From the survey of the biographical poems it is known that the *carita* of Śrīrāma, Maryādāpuruṣottam has influenced many Sanskrit poets. So there are many *kāvyas* written on the life of Rama. Śrīrāma-caritam is one of the best Mahākāvyas produced from Kerala. The poem was originally conceived and partly composed by Godāvarma, Vidvadyuvaraja (1800-1851) who passed away while he was working on the thirteenth canto of this poem. It was his grand nephew Kochunni Rāja (1858-1921 A.D.) who later completed it. Both were princes of the Koḍugnallūr Royal house, which was the foremost centre of learning in Kerala in the last century. Unlike previous poets who have often taken liberties with Vālmīki's tale, the authors of this Mahākāvya have scrupulously stuck to the sage's version. The first thirty-two cantos retell the story from Rāma's birth to his installation as the king of Ayodhya and the remaining eight, deal with *Uttara Rāmāyaṇa*. Śrīrāma-carita, however, is not a mere summary of *Ādikāvya*. Far from it, what Godāvarma and following his example, Kochunni Rāja, have done is, so to say, to fill up the gaps left by Vālmīki. Those portions of the story which Vālmīki has dealt with in detail, have been summarized and the two poets have elaborated those portions, which Vālmīki has skipped over. In this, as in many other aspects, they appear to be following the example set by Kālidāsa. It may be recalled that, of the six cantos in the *Raghuvamśa* that deal with the Rāma's story Kālidāsa has devoted to, *Bālakāṇḍa* just a single canto to the rest of the tale until the defeat of Rāvaṇa, a whole canto for Rāma's return's journey to Ayodhya and two cantos for *Uttara Rāmāyaṇa*. A similar pattern has been adopted in the Śrīrāma-caritam. In this Mahākāvya the first two cantos are devoted to a

summary of *Bālakāṇḍa*. It is only in the third canto that Godāvarma begins to reveal his poetic gifts. Beginning with the third, he spends five full cantos to give a vivid portrayal of what may be described as the honeymoon of Rāma and Sītā.

The third canto shows how Rāma slowly overcame Sītā's initial shyness and timidity. The eighth canto of the *Kumārasaṁbhava* is the obvious model, but Vidvadyuvaraja displays refreshing flashes, of his imagination in handling the subject. Expanding Vālmiki's many seasons the six seasons from Vasanta to Śīśira are described one after the other in the fourth canto, somewhat in the manner of *Rtusamhāra*. This canto written in the Drutavilāmbita metre and embellished with Yamaka through out is a proof of the poet's fantastic mastery over works. The highlight of the fifth canto is a description of the seasons of flowers, while the next two contain description of nightfall, moonrise, night and dawn. The influence of the third and eight cantos of the *Kumārasaṁbhava* are clearly visible here. It should be emphasized that these are not descriptions as they provide the right back ground for the activities of the honeymooning royal couple. In contrast to these five cantos, the eighth canto summarizes the eventful Ayodhyākāṇḍa in some one hundred Anuṣṭubh verses. Against this, the Āraṇyakāṇḍa takes seven cantos and the Kiṣkindhākāṇḍa six. These thirteen cantos are mainly given to descriptions. Among them special mention should be made of the elaborate portrait of Sītā that Godāvarma paints. In this *Śrīrāma-carita*, the poet presents Sītā through the eyes of Rāvaṇa when he sees her for the first time in the hermitage. This makes it more natural. The same technique is used to describe Rāma's personality in canto ten. There the poet records

Śūrpaṇakhā's reaction in seeing Rāma. Not to be left behind Kochunni Rāja who completed the poem displays his resourcefulness in different ways in later cantos. A good example would be the part where he deals with the dispatch of the Vānara armies in search of Sītā. In the nineteenth canto, Sugrīva gives his followers a detailed description of the areas they have to cover and the routes they should follow and in the twentieth, he gives them Rāma's message for his spouse. Taken together these two cantos, written in the Mandākrāntā metre form a Sandeśa kāvya in the manner of *Megha-sandēśa*. *Sundarakāṇḍa* and *Yuddhakāṇḍa* are condensed into eleven cantos. Highlights include an impressive description of Laṅkā and word portraits of Rāvaṇa and Mandodarī. In the *Uttara Rāmāyaṇa* which is compressed into eight cantos, the poet gives a detailed description of the royal couple's second honeymoon following their reunion and return to Ayodhyā. *Śrīrāma-caritam* fulfills all the requirements of a *Mahā-kāvya* as laid down by the rhetoricians like Daṇḍin. Kālidāsa has influenced both uncle and nephew. However, in many respects, they have taken their cue from later parts like Māgha and Śrīharṣa who perhaps saw poetry as an intellectual exercise more than anything else. This is evident from the extravagance of their descriptions and the over elaboration of imagery. The two poets also seem to take pleasure in displaying their vast erudition in various scientific disciplines in Sanskrit.

Some Sanskrit poets have composed biographical poems on the life Śrīcaitanya who is regarded as an incarnation of Viṣṇu and Śrīkṛṣṇa, his devotees and followers. The earliest work on the life of Caitanya

is *Caitanyacaritāmṛta*, a metrical narrative composed in Sanskrit by Murāri Gupta, a resident of Navadvīpa and a contemporary. It consists of four *prakramas*, sections and remains a valuable record of Caitanya's life although many extraneous and miraculous legends find a place in it. Next came after *Caitanya-caritamṛta* by Paramānanda Sen, son of Śivānanda Sen, a close associate of Caitanya. He was awarded the title of Kavikarṇapūra for his poetic talent by Caitanya himself. His epic poem consists of twenty cantos, depicting all the major events of Caitanya's life and presenting him as a deliverer of mankind, an incarnation of Śrīkṛṣṇa. He also wrote a biographical drama in ten acts: *Caitanya-Candrodaya nāṭaka* at the command of Gajapati Pratāparudra, king of Orissa. He was partly influenced by Śrīkṛṣṇa Mishra's allegorical drama *Pra-bodhacandrodaya* and introduced some allegorical characters in his work. It is the first biographical drama based on the life of a contemporary religious personality.

*Pāṇḍavacarita* is a *mahākāvya* produced in Kerala. It has sixteen cantos. It contains an account of the story of the Pāṇḍavas based on the *Mahābhārata*. The story of the Pāṇḍavas upto the choice of the bride Pāṇcālī is the theme of the first and second cantos. The coronation of Yudhiṣṭhira as the heir apparent, sage Nārada's narration of the story of Sunda and Upasunda, Arjuna's pilgrimage to the sacred fords etc., are narrated in the next canto. The burning of the Khāṇḍava forest and Yudhiṣṭhira's performance of the Rājasūya sacrifice, his defeat in the game of gambling, Pāṇḍava's retirement to the forest etc., are subject matter of the forth and fifth cantos. The penance of Arjuna to obtain *Pāsupatāstra*, his fight with Śiva in disguise as a hunter, Śiva's blessing of Arjuna, the story Bhīma fetching the Saugan-



dhika flower and the reunion of Arjuna with his brothers etc., are narrated in canto six to nine. The life of the Pāṇḍavas *incognito* in the Virāṭa country. The slaying of Kīcaka, the cattle-robbery of the Kurus etc., are described in the next two cantos. Kṛṣṇa's role as messenger is the main theme of the twelfth canto. The last four cantos are devoted to narrating the preparations for the Kurukṣetra war and the various stages of it. The author has carefully picked up almost all the incidents, which are directly connected with the heroic deeds of the Pāṇḍavas, from the first canto onwards. Therefore, the sentiments Vīra and Raudra have been delineated obviously in almost all cantos of this work. The sentiments of heroism can be found in descriptions of Arjuna's fight with the hunter in the Kurukṣetra war. Śṛṅgāra and Bhakti are also delineated as subordinate sentiments.

Yadunātha-carita or Bhāgavatasāṅgraha is a Mahākāvya of unknown authorship and date. In ten cantos it narrates the story of Kṛṣṇa as told in the tenth skandha of the *Bhāgavata*. It is written in simple style. The work derives its name from the theme dealt with by the author. The legend of Yadunātha (Kṛṣṇa) is narrated in the poem, and hence the title Yudunātha is significant. The other title *Bhāgavatasāṅgraha* is suitable to the work as it is an abridged form of the tenth skandha of the *Bhāgavata purāṇa*. There is no direct evidence regarding the authorship and date of the poem. But the verses in the beginning of the poem mention that the poem was written at the instance of the queen of Quilon who was the sister of the king Ādityavarman of fifteenth century A.D. The author probably belongs to Cennannur since mention is made of Śiva of Aruṇācala in the poem.

## **Titles of Some Carita-Kāvyaś**

It is not possible here to give the summary of all the biographical poems along with a note of criticism. Here are given the titles of some of the *carita-kāvyaś* in Sanskrit. The list is not comprehensive. But the works, which are important and are readily available, are only included here so that a reader will find a glimpse of this tradition and trend. There are many other biographical poems which are not given any carita title like *Nehrū Yaśas Saurabham*, *Indirā Yaśastilakam*, *Rajīva Saurabham* etc. But we have not included such works here because of the paucity of space. A list of 145 Carita Kāvyaś noticed by me are appended at the end of the article in alphabetical order for easy reference.

## **Conclusion**

K.V. Sarma has classed the biographical literature under two headings, namely, the literature produced before the impact of western concepts and the literature from then up to modern times. He rightly remarks: "The writings of the early period were prone to the introduction of legendary accounts, exaggerations and parallelisms characteristic of classical Sanskrit and to be devotional and moralistic rather than objective and balanced. In tune with the thought of the times, the lives portrayed pertained primarily to the saints and the royalty. During the second period, when the norms of western biographical writing began to seep into India, its impact also began to be felt by the Sanskrit writer. For one thing, the vision of the Sanskritists and as a result he began to view men and matters in a more realistic perspective, with a critical eye and an inquiring spirit. For another, the prevailing nationalist

movement, too, had its effect on him. Thus, while he took up for portrayal prominent personalities from all walks of life, he also took pains to collect data from diverse sources and set them out in an objective manner, to form authentic biographies. However, it has to be noted that, in spite of these efforts, there still remain, in these works, traces of classical presentation germane to Sanskrit poetic tradition. This aspect apart, the substantial biographical literature produced in Sanskrit during modern times may be taken to represent a welcome diversion from the biographical writings produced during the earlier phase.”<sup>1</sup>

He further remarks about the modern trend that though the contents of the works are biographical, the treatment is poetic, with the use of high flown style, eulogies and descriptive excursions not germane to the biography proper.<sup>2</sup> The advent of western literature in India and an understanding of the norms and practices followed in modern biographical writings appear to have wrought a definite change in Sanskrit biographies produced from around the beginning of this century. Stress began to lay on personalities and the objective recording of events. Poetic effusions began to give way to simple prose or narrative verse. The scope of the biographies was extended to include leading persons in all walks of life, to wit, to historic personalities, old and new, saints and social reformers, political leaders and freedom-fighters, poets and philosophers.

Biographical Literature is an important and significant sector of modern Sanskrit Literature. Internationally significant religious and spiritual figures like Śaṅkarācārya, Vivekānanda, Political personalities like Mahātmā Gāndhi, Paṇḍit Nehru, Lokmānya Tilak,

Indira Gandhi, Rajiv Gandhi; popular saints and mystics like Jñaneśvara, Rāmadāsa, Tukārāma and freedom fighters like Vira Surendra Sai, Sardar Patel etc., have become the subject of biographical Poems in Sanskrit.

Actually, writing biographical poems on historical personalities, is undoubtedly a very difficult task. Biographical work should not be a mere history or biography, i.e., an insipid statement of dates and facts nor can it be a mere 'fiction' or 'fantasy' soaring only on the wings of imagination-however, sweet or charming. Thus, an author of biographical poetry-be it either in poetic or in dramatic form, has to steer between two extremes: history and imagination, cautiously but artistically. The proper and perfect synthesis of history and literary art; truth and fiction lies at the root of the success of a biographical poem. But, most of the biographical works only commemorate the good deeds and preaching of the heroes. Being written with the utmost reverence, they are full of exaggeration and cannot be called biography in the strict sense of the term. Also lacking in them are details about the wordly lives of their subjects, the result of an indifference to documentation. The biographers since independence have written with a view to inspiring the younger generation to develop national character as well as their individuality. The biographer's main interest has been more academic than aesthetic. Hence, an artistic biography is a rarity, with biographers caring more for content than for literary form. These biographers have chosen their heroes mostly from political, spiritual, social and cultural fields. This brief survey of the biographical literature leaves us with a feeling of satisfaction. It is fairly rich not only in quantity but in

quality too. All these poems whether small or big not only provide us with close and intimate pictures of the personages about whom they are written but also help us gather some important information about the social, political, cultural and literary life of the age. Rising above the dry historical documents and panegyrics these poems have established themselves as a branch of creative literature which is no way a mean achievement.

### REFERENCES

1. Sarma K.V., Sanskrit-Comparative Indian Literature, Section 9, Biographical Writings, Page 1022-1026.
2. *ibid.*

### APPENDIX

#### AN ALPHABETICAL LIST OF CARITA KĀVYAS.

1. *Abdullā-caritam* of Laksmīpati
2. *Ahalyā-caritam* of Sukharāmaśāstrī
3. *Ananta-caritam* of Vāsudeva Ātmārāma
4. *Anāmaswāmi-carita* of Muniratnasūri
5. *Ambarīṣa-caritam* (22 verses) of Mahākavi Gomatidāsa Elattūr Rāmasvāmi Śāstrī
6. *Bhallāla-carita* of unknown author
7. *Bhaktasimha-caritam* of Svayaṃprakāśa Śarmā
8. *Bhārata-carita* of Kṛṣṇacārya
9. *Brahmaṛṣi-Virajānanda-carita* of Medhāvratā Śāstrī
10. *Bhūdeva-caritam* of Maheśacandra Tarkacūḍamaṇī
11. *Buddha-carita* of Aśvaghoṣa ed., E.B. Cowell, Bibliotheca Indica, Oxford, 1885.
12. *Candracūḍa-caritam* of Umāpatidhara

13. *Candraprabhā-caritam* of Saṅkaralāl
14. *Candraprabhā-caritam* of Vīranandi
15. *Candraśekhara-caritam* of Dhuvirmajana
16. *Cālukya-caritam* of Lakṣmīnārāyaṇaśāstrī
17. *Cimnī-caritam* of Kavi Nīlakaṇṭha
18. *Caitanya-caritam* of Kavikarṇapūra
19. *Daśavatāra-caritam* of Sriradhakṛṣṇa Tiwāri
20. *Daśavatāra-carita* of Kṣemendra
21. *Dāsa-caritam* of Śrīśailasūri, ed., by Sri T. Ananthanarayana, SV Oriental Series No.20. Tirupati, 1990.
22. *Dilīpa-carita* of unknown author
23. *Divyasūri-caritam* of Śrīgaruḍavāhana
24. *Dhṛva-caritam* of Gaṇapatiśāstrī
25. *Dhṛva-caritam* of Jayakaṇṭha
26. *Gajani Muhammad-caritam* of P.G. Rāmarthakavi
27. *Gajendra-caritam* of unknown author
28. *Gāndhāra-caritam* (50 verses) of Elattūr Rāmasvāmi Śāstrī
29. *Gāndhi-caritam* of Sādhuśaraṇa Miśra
30. *Gopāla-caritam* of Padmanābha Bhaṭṭa
31. *Gopāla-carita* of Śrīkṛṣṇacaitanya
32. *Gaurī-caritam* of Venkaṭasūri
33. *Gaurī-caritam* of Vṛndāvana Śuklā
34. *Haracarita Cintāmaṇi* of Jayaratha
35. *Hari-carita* of Caturbhujā
36. *Hari-carita* of unknown author
37. *Harivaṁsasāra-carita* of Govindamakhi
38. *Hemakumāra-carita* of Samaprabhācārya
39. *Haihayendra-carita* of Bhānubhaṭṭa
40. *Jagadguru-caritam* of Sarvānaṇḍa

41. *Jāhāṅgira-caritam* of Rudrakavi
42. *Jinadatta-carita* of Guṇabhadra
43. *Jīvandhara-carita* of Guṇabhadra-cārya
44. *Jorjadeva-caritam* of G.P. Padmanābhasāstrī
45. *Jorjadeva-caritam* of Lakṣaṇasūri
46. *Jñānendra-carita* of Medhāvrata Śāstrī
47. *Kumārapāla-carita* of Hemacandra
48. *Jñāneśvara-caritam* of Kṣamādevi
49. *Kṛṣṇa-carita* of Bilvamaṅgaḷa
50. *Kṛṣṇa-caritam* of Mānadeva
51. *Kṛṣṇa-caritam* of Motirāma
52. *Kṛṣṇbāla-carita* of Bilvamaṅgaḷa
53. *Kṛṣṇa-carita* of Samudragupta
54. *Kṣatrapati-caritam* of Umāśaṅkara Śarmā Tripathī
55. *Laghurāma-carita* of Y. Mahāliṅga Śāstri
56. *Lakṣmīnārayaṇa-caritam* of Śrīnivāsaputra
57. *Lāl bahādur Śāstri-caritam* of Ramesh Chandra Śuklā
58. *Liṅgāikyabhāvīkāsa-caritam* of Mahāliṅgakavi
59. *Mahatāb-carita* of unknown author
60. *Mahīpāla-carita* of Caritrasundara
61. *Muni-caritāmṛta* of Dillīpādattopādhyaya
62. *Munisuvrata-carita* of Muniratnasūri
63. *Maithileśa-caritam* of Ratnapāṇi
64. *Nandi-caritam* of Kṛṣṇakavi
65. *Nārāyanaswāmi-carita* of Medhāvrata Śāstrī
66. *Naiṣadhīya-carita* of Śrīharṣa
67. *Nityānada-carita* of Medhāvrata Śāstrī
68. *Nehrū-caritam* of an unknown author

69. *Padyaharṣa-carita* of Rājagopāla Cakravarti
70. *Patañjali-caritam* of Rāmabhadra Dīkṣita
71. *Pārśvanātha-carita* of Vādirājasūri
72. *Prabhāvaka-carita* of Candraprābhasūri
73. *Prajāpati-caritam* of Kṛṣṇakavi
74. *Pratyekabuddha-carita* of Lakṣmītilaka
75. *Pradyumna-carita* of Mahāsenā
76. *Prahlāda-caritam* of Jayakaṇṭha
77. *Raghuvīra-caritam* or *Sukumarsultāna-caritam* of Ibburamji
78. *Raghuvīra-carita* edited by T. Gaṇapati Śāstri
79. *Raghunātha-carita* of Jagadasāhā
80. *Raghunātha-tārkika-śiromaṇi-caritam* of Raviray
81. *Raghuvīravarya-caritam* of Tirumalakonācārya
82. *Rantideva-caritam* of Lakṣmi Warriar
83. *Ranatadivya-caritam* of Śrīnivāsa
84. *Rāma-caritam* of Kāśinātha
85. *Rāma-caritam* of Mohanaswami
86. *Rāma-caritam* of Viṣvaksena
87. *Rāma-caritam* Yuvarāja Rājavarma
88. *Rāma-caritam* of Raghunātha
89. *Rāma-carita* of Abhinanda
90. *Rāmapāla-caritam* of Kavi Sandhyākaranāndi
91. *Rāghava-caritam* of Ānandanārāyaṇa
92. *Rāmadāsa-caritam* of Kṣamādevi
93. *Rāmānuja-carita* campū of Śrīrāmānujacārya
94. *Rāmānuja-carita-kulaka* of Anvayācārya
95. *Rāmānujadivya-caritam* of unknown author
96. *Śaṅkarācārya-caritam* of Govindanātha



97. *Śambhu-caritam* of Vṛndāvana Śukla
98. *Śambhurāja-carita* of Harikavi alias Bhānubhaṭṭa
99. *Śarabhojī-caritam* of Anantanārāyaṇa
100. *Śāntinātha-caritam* of Meghavijayagaṇi
101. *Śāntinātha-carita* of Ajitaprabhācārya
102. *Śikhaguru-caritāmṛtam* of S.S. Hasurkar
103. *Śivakaivalya-carita* of V.M. Kulkarni
104. *Śivakaivalya-caritam* of Veṅkaṭa Rao
105. *Śrīkaṇṭha-caritam* of Mankhuka
106. *Śrīcālukyarāja Ayaṇavaṁśa-caritam* of Śyāma Bhaṭṭa Bharadvāja
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111. *Śrībhāṣyakāra-carita* of Kauśika Veṅkateśa
112. *Śrībhūya-caritam* of Ganapatiśāstrī
113. *Śrīpada-caritam* of Sakalakīrti
114. *Śrīrāma-caritam* of Rāmaviśāla Tripāṭhī
115. *Śrī Vallabhācārya-caritam* of S.S. Hasurkar
116. *Śrī Pūrṇānanda-caritam* of an unknown author
117. *Śrī Swāmī Vivekānanda-caritam* of Tryambaka Śarmā Bhāṇḍārkar
118. *Sāvitṛī-caritam* of Śaṅkaralāl
119. *Sītā-caritam* of Revā Prasad Dvivedī

120. *Subodharāma-carita* of Bālaṃmāl
121. *Sudāma-caritam* of Puṇḍarikākṣa Miśrā
122. *Sudāma-caritam* of Śrīnivāsa
123. *Sudarśana-caritam* of Sakalakīrti
124. *Surata-carita* of unknown author
125. *Surendra-caritam* of Śivarāma
126. *Surendra-carita mahākāvya* of Digambara Mohapātra
127. *Sumatinātha-carita* of Samaprabhācārya
128. *Surjana-caritam* of Gauḍadeva
129. *Sthavirāvali-carita* of Hemacandra
130. *Tukārāma-caritam* of Kṣamādevi
131. *Tyāgarāja-caritam* of Sundarēśa Śarma
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134. *Varāṅga-carita* of Jaṭāsinhanandi
135. *Vāsudeva-caritam* of Veṇidatta
136. *Victoria-carita-saṃgraha* of Keralavarma
137. *Vidvat-carita-pañcaka* of Nārāyaṇa Śāstrī Kīṣṭe
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140. *Vivekānanda-caritam* of K.S. Nāgarājan
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143. *Vṛṣabhānu-caritam* of Sakalakīrti
144. *Veṅkateśa-caritam* of Gaṇaśyāma
145. *Yāsodhara-caritam* of Vadirājasūri



SATYA VRAT

## MANDANA AND HIS WORKS CAMPŪMANDANA

Maṇḍana (1400-1435 A.D.),<sup>1</sup> the poet-prime minister of Maṇḍū, represents an important link in the long chain of litteratuers who weilded pen and sword with equal ease and effect. A prolific and versatile writer, he was endowed with *śakti* and *Vyutpatti* in an ample measure. While his *śakti* unfolded itself in a number of poetic works of different *genres*, the *Alaṃkāramaṇḍana* and *Sārasvatamaṇḍana* bear eloquent testimony to his *Vyutpatti*. Besides the works studied elsewhere,<sup>2</sup> his *Campūmaṇḍana* (CM)<sup>3</sup> merits a full-fledged appraisal in view of its manifold excellences. It serves to unravel an important aspect of Maṇḍana's muse, the slimness of its size notwithstanding. The CM purports to describe in seven chapters (*paṭalas*) the elevating career of Neminātha, the twenty second Tīrthaṅkara revered in the Jainstic tradition. Maṇḍana is enamoured of the sublimity of Nemi's character (I.7),

but the way he has sought to project it in the body of the poem has retarded its growth.

## THEME

Preliminaries and autobiographic details apart, the CM, begins with a happy account of Samudravijaya's metropolis, Vijayavardhana. A virtuous and powerful ruler, Samudravijaya vanquished his foes which brought him wide fame. His devoted wife Śivā was an embodiment of many a virtue including intelligence and beauty. Śivā sees in a dream a *dvija* offering her three gems which resembled the mythic Kaustubha in brilliance. She apprises Samudravijaya of the unusual dream. A discerning Ācārya, well versed in the lore, is summoned who interprets the dream to be the harbinger of the birth of the gem of a son (*ratnasya saṁdarśanats tu ratnalābhaḥ param te bhavitā*, IV.1). Śivā conceived at an appropriate moment. A brilliant sketch of her pregnancy follows. Even with all her desires fulfilled she longed for a visit to the forest which was readily met. She gave birth to a son much to the joy of her husband (*vadanam abhavad asya prodyad uttālabhāsi*, IV.7). The child was aptly named Neminātha in view of his potential to carry the disc of *dharma* and *artha*. As he stepped into youth, he surpassed the cupid in beauty and brilliance.

Kṛṣṇa, pleased with Nemi's name and fame, despatches a fleeting envoy to Vijayavardhanapura to summon him to Dvārikā. Samudravijaya feels proud of the honour done to him. At his bidding Nemi leaves for Dvārika amidst royal fanfare to be greeted there with equal gusto by none else than Kṛṣṇa himself. As Nemi was in the prime of youth, Kṛṣṇa decides to

arrange his marriage and sends for his parents as well. On cool consideration his marriage is fixed with Rājīmatī, the calmly daughter of Ugrasena, the ruler of Mathura. The town is promptly spruced up for the great occasion. Nemi and his entourage, as they approached Mathura, were received with fanfare and courtesy. Nemi leaves for the bride's house at an auspicious moment. However, he is over-whelmed with revulsion in the midst of festivities, on hearing the piteous cries of the animals snared there to be slaughtered for the marriage-feast. The thought that he was to be the cause of the massive killings filled him with anguish. He discards the marriage and makes himself scarce then and there. Rājīmatī is stunned at the sudden turn of events and curses her lot on hearing her heart-rending cries, Nemi is convinced of her devotion to him and suddenly appears before her. She pleads with him not to snap the ties with her, strengthened over eight earlier births (*aṣṭajanmajanito nanu sārthaḥ tyajyate kim adhunā kila nātha*, VII.17). Nemi reminds her of the severe penance she had performed with him. Prompted by the knowledge of self, Rājīmatī achieves the sublime goal. Nemi, on the other hand, is lost in austerities on the high peak of Raivataka.

The theme is evidently skeletal. It is too tenuous a base for the edifice that is sought to be raised there on. It has been dealt with so casually that only broad outlines of the story have emerged in the poem. The frame of the *CM* is indeed too frail to sustain Nemi's career in its totality, but Maṇḍana did not put even the available canvass to a profitable use. It has resulted in a nagging dichotomy between the form and contents of the poem. The form of the *CM* is too vast for the

sketchy theme but is too tiny to hold the digressions and descriptions with which it is infested.

The *CM* is an apology for skilful execution of the story. The author's aversion to the successful handling of the theme is evident at every step. He has broken into the time-worn descriptions of the natural phenomena in Chapter Two after touching upon the story in the first. These descriptions may be attractive in their own way, but there is no justification for them to be positioned after the first chapter itself. A feeble attempt is made to carry the story further in the third chapter but it again has to negotiate impediments in the form of descriptions of the scenic beauties soon thereafter. Chapter Four is a wee richer in contents, though it is also dominated by the extraneous matter. The last three chapters bring the story to conclusion, but it is lost for the better part in a maze of digressions. Maṇḍana has been rather indifferent to the story. After alluding to an episode or so, he invariably breaks into descriptions, unmindful of whether they have an organic connection with the story or not. The *CM* is thus reduced a heap of descriptions.

### Sources of *CM* :

Besides the *Uttarādhyayanasūtra*,<sup>4</sup> the *Harivamśapurāṇa* of Jinasena, the *Uttarapurāṇa* of Guṇabhadra and Hemachandra's *Triṣaṣṭiśalākā Puruṣacarita* (TSPC) are the important sources that seek to detail the *Nemīcarita* at some length. Most of the subsequent works dealing with the life - account of the twenty second Tīrthankara are indebted to them in one way or the other. Thus, Kīrtirāja, the author of *Neminātha - Mahākāvya*,<sup>5</sup> owes the version of his theme to

Hemacandra, minor dissimilarities between the two notwithstanding. They concur on the number and sequence of the dreams that Śivā sees as a prelude to her conception.<sup>6</sup> With a Brāhmaṇa offering her three Kaustubha - like gems,<sup>7</sup> Maṇḍana has slashed down the fourteen traditional dreams to one. While in the *Neminātha* - *Mahākāvya* (NNM), Samudravijaya's interpretation of the dreams is subsequently upheld by a soothsayer (II.23, III.24), the task is assigned to a 'new ācārya' in the CM, who like wise prognosticates the birth of a worthy son.<sup>8</sup> In the version of Nemi's marriage, as described in the CM, Kṛṣṇa fixes his marriage with Rājīmātī with the concurrence of his parents which, however, he discards right in the midst of its execution<sup>9</sup> According to the purāṇic sources, Kṛṣṇa settles the marriage only after he is convinced that biological urgings had erupted in Nemi.<sup>10</sup> Maṇḍana, in opting for the bald version, has robbed it of its inherent sensitivity. The outlines of the touching episode, episode of Nemi's repudiation of the marriage and Rājīmātī's piteous wai's that follow it, as drawn by Maṇḍana, do not differ much from Hemacandra's version.<sup>11</sup> But his account of Nemi's escape to the forest even as Rājīmātī was following him and his allusion to his hard-heartedness and compassion soon thereafter not only involve a bit of contradiction but is also not borne out by any of the known sources. Whether Maṇḍana has made the changes on any authority or they are the figment of his imagination, is difficult to ascertain. They, however, do not seem to heighten the poem's worth.

While the theme of the CM is not well executed, it cannot boast of high poetic excellences either. The



poem is so caught in the lybrinth of extraneous descriptions that even basic features like sentiment and characterisation hardly find any avenues to unfold themselves.

## Depiction of Nature

Of the strings of descriptions that abound in the poem, it is the description of the natural phenomena that steals the thunder by reason of its poetic excellence. Not unoften the various aspects of the phenomenon under description have been highlighted in an assortment of styles. It is sometimes treated as a living entity, at times it evokes ornate description, while at others it appears in its pure undiluted form. The description of the spring, reproduced below, reveals the aforesaid styles at play. On the one hand, it seeks to personify nature by presenting the creeper as a damsel, the bunches of flowers as breasts, the spring as a king and the wind as its vassal; on the other hand it serves as an inflaming agent in instructing the womenfolk in *bhrūvilāsa*, humbling the pride of even the recluses with the maddening notes of the cuckoos and bringing about the union of the separated lovers. A part of the description is cast in the ornate style based as it is on different figures of speech, though its natural form is clearly perceptible under them.

ततः सपर्यायो वसन्तो राजेव स्वजनपरिवारेण संवृतः प्रवृत्तः कामिनीसम्भूभङ्गविभ्रमोपदेष्टा, -  
 - - - पर पुष्पटुपटुध्वनिनादमन्दीकृत स्ववैरि वैराग्यधरं परूषाभिमानः। प्रस्थितषट्पदपदतिभार  
 पदभरदलिताकुलितवनधनकुसुमस्तोमसमुद्धत धूलिचटुलपटलस्थगितदिगन्तः। समन्तात्प-  
 वनसामन्त समानीतचन्दनतरूपल्लवपरिमलमहामल्लः, लतावधूपल्लवान्विधूनयन् मलया-  
 नेलकरेण, अत्युच्छकुसुमगुच्छघनस्तनमण्डलाभ्युदधाटयन्। हसन्निव नव विकसितपुष्पसमूहेन,  
 इलया कामीव समीहित मनोऽमिलाषमखण्डितं कुर्वन् - - - । - - - ससारं संसारं विचार्य

नार्यः कुसुमशरशरजालजर्जरितमहांदंकारग्रन्थयः कामकेलिमनुभवान्तिस्म स्मितमुव्यः सर्वाः ।  
CM., p.5-6

Maṇḍana reveals in depicting the natural form of *prakṛti*. He has drawn in a solitary verse an integrated picture of the vernal season. Alliteration and the sweet phraseology emanating therefrom combine to heighten the charm of the description.<sup>12</sup> The description of darkness in the same chapter is lovely and realistic, tellingly illustrating Maṇḍana's expertise in describing the *ālam̐bana* form of nature, though his predilection for the ornate style is also evident. The use of the figures of speech *Upamā*, *Rūpaka* and *Utprekṣā* have heightened the effect of the description without impairing its natural beauty. "The dense darkness resembling the herd of old elephants has so enveloped the world that not a speck of light is seen anywhere. The whiteness of the white lotuses is fully eclipsed. The banks of the rivers resound with the shrieks of the *Cakravāka* birds. The lotuses seem to pay 'him' obeisance with folded hands (petals)".<sup>13</sup>

The natural and ornate styles seem to intermingle in the description of the moonshine as well. "The moonlight has bundled out the darkness lock, stock and barrel. Filled with moonshine, the sky looks like a white parasol. *Lakṣmī* and *Pāravatī* are struggling hard to identify their spouses. The *abhisārikās* could be distinguished by the sound of their anklets alone. While the cuckoos surpassed the swans, the *Cakravākas* rejoiced mistaking the moonlight for the daylight. The moon relieved the fatigue caused by the nocturnal orgy. The high personages always do good to all".

ततः प्रकटीबभूव चन्द्ररूचिः, विचित्रधवलमधवलित गिरिशिखरपरम्परा, - - - -  
ध्वान्तौघमेघपटलानि दूरीकृत्य गौरीकृतनभोमण्डला, - - - धरायै मुक्ताफलनि चोलमिव  
प्रकाशमर्पयन्ती।

यत्र सितपटकुटीनिभाः पटीयांसः पर्वताः गन्धवहावधूतदुमशाखातारवेषा गङ्गातरङ्गचारू  
चामरप्रियं भेजुः। काञ्चनाचलविशालदण्ड गगनमण्डलं सितातपत्रमिव लक्ष्यते स्म।  
विस्मयोऽभवद् गिरिजा जलधिजयोः कर्पूरगौरावेव हरिहरावलोक मन्त्र्योः। वल्लभवेश्म  
गच्छन्तीनां वल्लभानां संभाव्यते गमनं मणिमंजीरधीरध्वनि श्रवणेनैव सान्द्रचन्द्र-  
किरणावलीकवालितानामलक्ष्यमाणानामीक्षणैः। CM, p.8

जलमपि निखिलं ततो नदीनां  
विशदतया विजहास दुग्धसिन्धुम्।  
किल कुलमखिलं च कोकिलानां  
मधुरगिरेन्दुसितान् निनिन्द हंसान् ।। II.7

हिमकरकरशुभ्राश्चक्रूरुच्चैश्चकोरा  
दिशि दिशि मदधारा पारणं वारणानाम्।  
दिनमिति कलयन्तश्चन्द्रिकाद्रावपाण्डुं  
निशमतिमुदमापुश्चक्रवाका वराकाः।। II.8

When invested with human character, even the trite phenomena come to vibrate with charm. Maṇḍana has sought to personify the function of the morning sun with a śleṣopamā. The sun is seen to conduct itself like a king. There appears to be complete similarity between the two, The king empties his treasure by making liberal donations to the people, the sun 'opens' the capricorn of the lotus with its rays (hands). As the king multiplies his riches, the sun adds to the glory of the lotus.<sup>14</sup>

The description of the summer symbolises the ornate description of nature in the poem. Maṇḍana deserves esteem for the way he has highlighted the ferocity of the summer with appropriate Upamānas.

The oppressive Indian summer seems to be reflected in the pity sentences in its entirety<sup>15</sup>.

## RASA

The precepts laid down for the *mahākāvya* may be deemed to hold good for the Campū as well. It is thus out of the trinity of Śṛṅgāra, Vīra and Śāntā that the principal sentiment of the Campū has to be chosen.<sup>16</sup> The Campū writers have by and large respected the injunction while the Jaina Campūs generally culminate in quietism (*śāntarasa*).

In view of the high priority accorded to the descriptions, none of the sentiments in the *CM*. has developed with the intensity that may entitle it to the status of the *aṅgīrasa*. However, Śāntā would have been in tune with the genius and climax of the story. But feeble flashes is all that we have in the name of *Śāntarasa*, though the poem does not lack the avenue for it to unfold itself with vehemence. In its present state, quietism in the poem is confined to such casual observations as विवाहमांगल्यं शल्यम् (p.30), नेमिर्मुहुः पलायनपरो बभूव (p.32), प्राप्ता राजीमती परं पदम् (VII.18). These isolated touches are evidently no substitute of a full-fledged treatment of the sentiment.

The sentiment that has found tolerable expression in the *CM* is the Pathos. In view of the restrictions imposed by the poeticians, it cannot be admitted as the *aṅgīrasa*, though Bhavabhūti is inclined to view it as the only *rasa* worth its while (III.47). Rājīmātī is aghast at the way she was discarded in dramatic circumstances. She falls on the ground like a banner struck by a storm, and breaks into piteous cries on coming to her own.

Cursing her lot for reducing her to a living corpse, she runs after her 'lord' like a possessed person.<sup>17</sup>

Though Śṛṅgāra is out of tune with the character of the poem, it could have found powerful expression in the love and dalliance of Samudravijaya and Śivā but Maṇḍana has mysteriously missed the opportunity. However, a faint glimpse of Śṛṅgāra is had in the reference to the damsels of Dvārikā who distract even the recluses with their pretty advances (p.23). Vātsalya has emerged with greater force. It unfolds itself in the description of the childhood pranks of Nemi (p.17).

The CM thus stands in an unenviable position so far as the development of rasa is concerned. As borne out by his *Kāvya - maṇḍana*, Maṇḍana was well-equipped to handle the various sentiments but he has been rather averse to it in the CM.

## Language

The CM has evidently sprung from the author's anxiety to establish himself as a prose-writer of a high order. This is what accounts for the preponderance of the prose therein. Like most of the earlier Campūs, the prose in the CM is not restricted to serve any specific purpose. It has been used at will to voice a wide spectrum of situations and ideas. Although the verse too has been similarly used in the CM but so far as the prose is concerned, Maṇḍana has worked it up to display his control over the medium. Maṇḍana had a clear vision of the type of prose he wanted to foster. He did not mean to over-awe the reader with intricate prose padded with strings of compounds, śāstric allusions or lexical words and recondite grammatical forms.

It is the vibrant but lucid prose that meets his approbation. He subscribes to the view that abundance of compounds form the heart of prose : ओजः समासभूयस्त्वमेतद् गद्यस्य जीवितम् (*Kāvyaadarśa*, I.80). But *samāsabhūyastvam* for Maṇḍana does not mean sesquipedalian compounds. He seems to favour moderate doses of compounds only. Whatever the subject, he has invariably couched it in a prose which, though rich in compounds, does not overstep moderation. Maṇḍana's prose is marked by different tiers which the old poeticians had categorised as Vaidarbhī, Pāñcālī and Gauḍī styles (*rītis*). Needless to say, it is the lucid prose that is the most attractive, though that infested with cumbersome compounds as its own significance.

The description of Saṃudravijaya's metropolis exemplifies the Vaidarbhī at its best. While Śleṣa and Parisaṃkhyā tend to lend complexity to the prose, Maṇḍana, notwithstanding their use, has described the capital in a simple and easy language.<sup>18</sup> Kṛṣṇa's envoy has also been detailed in a lucid phraseology inherent in the Vaidarbhī style (p.19). So is the spread of moon-shine, as noted earlier (p.8).

While it may not always be possible to adhere to Vaidarbhī in prose, the verses in the CM have been composed, almost invariably, in a diaphanous phraseology, as prescribed by the poeticians.<sup>19</sup> Such verses as abound in long compounds are not many. Even the longer metres have not marred the sweetness and ease of the language. Nemi's exhortation to Rājīmātī, though clothed in the Śārdūlavikṛīḍita metre, is marked by pleasing simplicity which accords well with spirit of the subject.

बाले! मृगाक्षि! मा कुरु मृषा दुःखाभिभूतं मनः  
 पूर्वं चापि तपश्चचार भवती सार्धं मया तत्स्मर।  
 आत्मज्ञानमुपेत्य सत्यवचसा श्रीनेमिना नोदिता  
 प्राप्ता राजिमती परं पदमथो नेमिः स्थितो रैवते।। VII. 19

The second tier of language in the *CM* is represented by what the poeticians call the *Pāñcālī rīti*. The major part of the prose employed in the poem is cast in this mould. This is what has enabled Maṇḍana to keep his prose within the bounds of moderation. The language used in detailing Śivā's dream turns out to be the best example of the *Pāñcālī* style (p.12).

Exceptions apart, Maṇḍana has not overdone his prose. However, in a bid to establish himself as a writer of ornate prose, he was occasionally pushed to choose out the type of prose which may be taken to illustrate the *Gauḍī* style. The formidable compounds worked up there are not always in tune with the spirit of the subject or situation under description. The prose loaded with unending compounds that has been used in describing the decoration of Mathura on the occasion of Rājīmātī's marriage is evidently out of place (p.26-27). The ugliest form of the *Gauḍī* style is seen in the frightening compound which consists of as many as forty-one members (*padas*) (p.32). This is the longest compound worked up in the poem.

Maṇḍana's prose is marked by winsome alliteration. Not unlike in the *Kāvya-maṇḍana*, the under current of Anuprāsa flows in the better part of the poem. It is found interwoven with other figures of speech as well. The judicious application of alliteration has contributed to the sweetness and rhythm, which, combined together,

have given rise to lovely phraseology (*padalālitya*) in the poem. Nemi's escape from the marriage has been couched in a language which is notable for its sweet phraseology.<sup>19</sup>

Maṇḍana excels in mustering accordant phraseology which facilitates a better and quicker understanding of the subject under description. The pen - pictures in the *CM* have claimed perhaps the most appropriate phraseology. The sketch of the Ācārya, summoned to interpret Siva's dream, is by far the best piece (p.13).

The abundance of compounds has made the nominal and verbal forms scarce in the poem. Maṇḍana is, however, fond of the perfect tense (लिट्). In view of his fairly sound grounding in grammar, it is rather odd to find Un-Pāṇinian forms in the *CM* though they are not many in number. The use of *dive* for *divi* (IV. 10) and *samarthayati* for *arthayati* (p.14) is indefensible. Maṇḍana has been rather brusque in mutilating the standard idioms. While *sūcībhedyam tamaḥ* is the norm, he has opted for *śarabhedyam tamaḥ* (II.3). The use of *chinnakajjalām* for *bhinnakajjalām* (II.3) is equally arbitrary.

## Figures of Speech

Though dismissed as outer trappings of poetry,<sup>20</sup> the *alamkāras*, in view of the clarity and strength they lend to the expression, are inseparable from its genius. Maṇḍana has been circumspect in applying the figures of speech, both of word and meaning. Of the *śabdālamkāras*, he is deeply enamoured of Anuprāsa, which is found interwoven in the better part of the poem.<sup>21</sup> The loveliest form of alliteration, the



Antyānuprāsa, noted for the rhythm and sweetness that it imparts to the verse, has not been used much in the poem.<sup>22</sup>

Upamā seems to hold unusual fascination for Maṇḍana. It has been widely used in the CM. The telling Upamānas that have been culled from a variety of sources, serve to make the expression more effective. Śivā shone forth with the child as does the earth with the *nidhikumbha* (IV.9). The Upamāna brings out effectively the high worth of the child. Maṇḍana has used the abstract Upamānas with equal ease and effect. The meeting with Nemi, Samudra-vijaya and Kṛṣṇa heightened the glory of Ugrasena as Mokṣa shines all the more in the company of *dharma*, *artha* and *kāma* (VI.12). Maṇḍana's skill in handling the *śleṣopamā* is also beyond dispute though it has been used sparingly in the CM (I.5).

Besides these major Alaṅkāras, *Śleṣa*, *Utprekṣā*, *Rūpaka*, *Virodhābhāsa*, *Atiśayokti*, *Arthāntaranyāsa*, *Vibhāvanā*, *Parisamkhyā* etc., are some of the other figures of speech that have been used in the poem to strengthen the expression.

## Metre

With prose accorded a dominant role, the verse in the CM has been relegated to a secondary position. The poem consists of no more than 103 verses in all. Besides the three indeterminate metres, Maṇḍana has used fifteen metres to clothe them. With twenty two verses couched in it, Mālinī emerges as the dominant metre, while Upajāti with sixteen comes next. The last paṭala has claimed as many as ten metres. The use

of Viyoginī to voice Rājīmatī's agony is indicative of the author's skill in using appropriate metres accord with various feelings. The fifteen metres employed in the poem are as follows : *Anuṣṭup*, *Pathyāvaktra*, *Indravajrā*, *Upajāti* (usual), *Upajāti* (*Upendravajrā* + *Rathoddhatā*, *Indravajrā* + *Rathoddhatā*), *Svāgatā*, *Vasantatilakā*, *Mālinī*, *Prthvī*, *Śārdūlavikrīḍitā*, *Viyoginī*, *Puṣpitāgra*, *Ārya*, *Upagītī*, *Gītī*.

However, the use of metre in the *CM* is not beyond reproach. Some of them are tarnished by different anomalies. While the fifth letter in the third hemistich of *Anuṣṭup* in VII.6 is long, the fourth hemistich is short of one letter. The sequence of gaṇas in the third hemistich of *Svāgatā* in is *ra*, *na*, *ra*, *l*, *gu*, in place of *ra*, *na*, *bha*, *gu*, *gu*. Quite a few other metres also suffer from such errors.

To Maṇḍana Campū is no less fascinating than a youthful maiden.<sup>23</sup> The *CM* indeed merits attention for its lovely phraseology. His skillfulness in handling the *Alaṃkāras* is also beyond dispute. These trappings apart, the *CM* is woefully deficient in sentiments, the soul of poetry.

Maṇḍana aimed to establish his credentials as a skillful writer of ornate prose through the *CM*. He seems to have achieved his objective.

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8. त्रिलोक सौन्दर्यधरं पवित्रं पुत्रं भवान्प्राप्स्यति रत्नलाभात्। CM. IV.2
9. *ibid.*, P. 25, VI.6.
10. *Harivaiṇṣapurāṇa* (Jinasena), 55, 71-72, 84-100; *Uttarapurāṇa*, 71.143-170.
11. *Triṣaṣṭiśalākāpuruṣa carita* (TsPc), op.cit., Pp.261-262.
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परिमलभरलुभ्यन्म्राम्यदिन्दिन्द्रिरौघः।  
तनुतरदलरागाताम्रनम्राग्रम्यः  
कलगलकुलगीतः प्रापरूपं वसन्तः। CM., II.1.
13. *ibid.*, p.7.

14. पूर्वस्मिनचलासने मणिमये तिष्ठन्दिशो रञ्जयन्  
सर्वाः स्वेन गुणेन भूमिवलयं निःशेषपमानन्दयन्।  
कोशानुद्घटयन् करेण कमलोल्लासं च विस्तारयन्  
राजा नव्य श्वोदितोऽवानिभृतां भानुः कृशानु द्युतिः॥ CM., III.1
15. CM., P.10.
16. शृङ्गारवीरशान्तानामेकोऽङ्गीरस इष्यते। Sāhityadarpaṇa, VI. 317.
17. अन्नान्तरे राजिमती गोंरीं पूजयन्ती पवनाहता वैजयन्तीव पपात। — हा दैव! किमिति  
विलपन्ती मातापित्रोहृदयशिलाशकल कारिणीं टंकिकेव मुहुर्विललाप।  
विधिना किल वैरिणाऽमुना विहिताहं न मृता न जीविता।  
पतितापि विलग्न वल्कला दुमशाखेव कुठारखण्डिता॥ CM., VII.8  
उपलादपि योषितः परं कठिनाशक्त्यवगम्यतेऽधुना।  
तव निर्गमशोकयन्त्रिकानिहतं मे हृदयं न भिध्यते॥ VII.12
18. प्रवृत्तित्पवृत्तिर्वा वैदर्भीरिति रिष्यते। Sāhityadarpaṇa, IX. 3
19. स एवं विचार्य परमार्थधैर्यं सूर्य इवास्ताचलात्तुङ्गात्तुरङ्गादवतीर्य द्रुतं दुद्राव। प्रमोदशून्यानि  
राजन्यानि नलिन वनानीव मलिनानि तमोवृतानीव श्यामायमानानि वनानीव  
दवदहनल्कन्तानीव दुःखीकुर्वन् - - - अदर्शनं गतवान् CM., P.31.
20. शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः। Sāhityadarpaṇa, X.1.
21. (i) अस्ति विस्तीर्णकीर्णगुणगणकिरणपटलपटलितनिखिल धरणिखण्ड प्रचण्डतर-  
प्रकाशाडम्बरितम् - - - निष्कलङ्ककुलतिलकं श्रीमालकुलम् CM., P.1-2.  
(ii) सकलगुणनिधानं सन्निधानं दधानं  
हृदयगतसुधानां निर्मलानां बुधानाम्। CM., IV.18
22. कारुण्यपीयूषरसप्रणाली  
दुर्वारसंसारपयोधिपाली।  
या जीवसंजीवनरम्यशीला  
दृष्टिर्जनानां जयतीन्दुलीला॥ CM., I.3
23. कोमला पदविन्यास रसालङ्कारशालिनी।  
करोति कस्य नाह्लादं चम्पूश्च प्रमदा सदा॥



*APARNA CHATTOPADHYAY*

## **ASOKA'S CLAIM FOR THE THRONE**

In *Mahāvamsa* we are told that in the kṣatriya Maurya dynasty the famous Candragupta was born. The Brāhmana Cānakya having killed the ninth Nanda, made him the king of the whole of India (Jambūdvīpa). He ruled for twenty-four years and then his son Bindusāra ruled for twenty-eight years. Bindusāra had one hundred and one sons. Among these sons Aśoka was the best of all. Aśoka killed his ninety-nine half-brothers and became the master of the whole of India.<sup>1</sup> The similar facts are given in *Dīpavamsa* (ch. V - 41, 42; ch. VI - 22, 23). So in those texts we neither find the name of Aśoka's mother nor we are told what kind of claim he had for the throne excepting that he was the best of all the sons of Bindusāra. (*Mahāvamsa*, V-16). According to *Mahāvamsaṭīka*, Aśoka's mother was Dharmā, the principal queen of Bindusāra.<sup>2</sup> The date of composition of *Mahāvamsa*, is fixed at the beginning of the 6th century A.D., and the earliest date

of the composition of its commentary, that is, *Mahāvamsaṭīka*, is fixed some-time in 664-673 A.D., while the latest date is the first half of the 13th century. It has been finally concluded that the *Tīkā* belonged to a period between 1000 and 1250 A.D.<sup>3</sup>

In this case the earlier work the original *Mahāvamsa* should be considered as a more reliable source.<sup>4</sup> Without much hesitation we can rely upon *Mahāvamsa* rather than its *Tīkā*, the commentary. *Dīpavamsa* which is a work of 4th century A.D. also does not give the name of *Aśoka's* mother nor describes *Aśoka* as the crown prince. It is a work belonging to a period older than the period of *Mahāvamsa*.<sup>5</sup>

That *Aśoka* fought for the throne with his half-brother *Susīma* (alias *Sumana*) can be accepted as a confirmed fact. In almost all the sources of *Aśokan* history, this fact is noticed. In *Mahāvamsa*, though he was the best of all the sons of *Bindusāra*, he killed his ninety nine half-brothers and obtained the mastery over the whole of *Jambūdvīpa* (India).<sup>6</sup> The great *Aśoka* had his coronation celebrated after four years.<sup>7</sup>

In *Dīpavamsa* we find that *Aśoka* killed his brothers when *Mahendra* was ten years old and then it took him four years in ruling *Jambūdvīpa*.<sup>8</sup> Here we are also told that he killed his hundred brothers.<sup>9</sup> In *Mahābodhivamsa* we find the war of succession 'as between *Aśoka* on one side, and the coalition of all his 98 brothers, who made a common cause with their eldest brother *Sumana* the *yuvarāja* and hence the lawful heir to the throne'.<sup>10</sup> In *Divyāvadāna* we find the war of succession between *Aśoka* and his half brother *Susīma*.<sup>11</sup> In *Tārānāth's* 'History of Buddhism in

India' we find that Aśoka went on fighting with his elder half-brother for several years and at last killed his six half-brothers ..... He attacked many other cities and brought under his rule the whole territory from the Himālayas to the Vindhya.<sup>12</sup> That neither Sumana (Susīma) nor Aśoka was nominated by Bindusāra as his successor during his life-time, is noticed in the description of the last days of Bindusāra in *Dviyāvandāna*. Here we find that Susīma was sent to Taxilā to quell a revolt. Aśoka was in the capital. The last hour of Bindusāra had come. He asked his ministers to summon Susīma, as he wanted to give the throne to the latter. The ministry which was in favour of Aśoka did not comply with his order. Bindusāra vomitted blood and expired. Aśoka got the throne. Susīma came and the struggle for the throne between Aśoka and Susīma followed.<sup>13</sup>

If Bindusāra had installed Susīma as the crown-prince during his life time the war of succession, perhaps, would not have followed. If the installation of the crown-prince were a confirmed fact, the public would have sided with the legitimate successor, nominated by the monarch. But we do not have any information that the masses took the side of the crown-prince. On the other hand, we find them dumb spectators of the fratricidal war. That the masses also could be active in resisting unlawful attacks is noticed in the *Mahāvamsaśīka*. Here we find that the first attack, on the Nanda empire by Candragupta and Cāṇakya were crushed, as the population rose *en masse*. Surrounding them and hewing their army with their weapons.<sup>14</sup>

It is possible that the fact noticed in *Divyāvadāna* that Aśoka was the child of a 'pratiloma' marriage,



caused one of the obstacles in his claiming the throne.<sup>15</sup> In Divyāvadāna we are told that Aśoka's mother was a Brāhmaṇa girl of Campā.<sup>16</sup> If we accept this fact as historically correct, Aśoka could not have any right for his paternal property. He could have only the right of maintenance. Because a son born of a lady of higher caste by her marriage with a man of lower caste could not have any right to his father's property. This is the rule of the Dharmaśāstras.<sup>17</sup>

According to Tārānāth, Aśoka's father named Nemita a king of Campāraṇa of the border-land had six sons by his first queen. Later he had united with the wife or daughter of a merchant and she concived. The king's mother died and on the day the mourning was over the merchant's wife gave birth to a son. The king said that the child was to be named Aśoka because he was born on the day when the period of mourning came to an end.<sup>18</sup>

Tārānāth belonged to the last part of the 16th century. So the value of his work is certainly less than the other texts mentioned above. Still if we accept the facts about Aśoka's mother given by Tārānāth as true. Aśoka's claim for the throne becomes weaker. Because according to Manu the son of a Kṣatriya by a Vaiśya woman would be regarded as base-born (Manu, ch. X - 10). It is also to be noted that Aśoka was always very particular to count the date of his edicts from the date of his coronation. The coronation of a monarch gives the legal validity to his position as a king. In Dīpavaṃsa we find this particular importance given to Aśoka's coronation.<sup>19</sup> In modern times we have seen that the performance of coronation became very important for Śivājī. Because his signature on documents

needed the proof of his valid position as a sovereign. So his position as a Kṣatriya, a scion of the royal family of Mewar was first established by the pandits who toured in Rajasthan and declared Śivājī as a descendant of the illustrious Ikṣvāku Dynasty of Rāmacandra himself and a relation of the Rāṇas of Mewar. And then Śivājī, already a married man and a father, was first invested with the sacred thread and then coronated.<sup>20</sup> So in the case of Aśoka we find his efforts to point out that the orders passed by him as notified in his edicts were valid because those were passed after his coronation.

So we can conclude that Aśoka's claim was weak and that there was war for succession which finally ended in favour of Aśoka.

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**TRANSMIGRATION OF THE SOUL  
(WITH SPECIAL REFERENCE TO  
PAÑCĀGNIVIDYĀ)**

**Introduction**

Transmigration is an aspect of Eschatology, which is a doctrine or theory of the end. End can be either individual or cosmic. Individual eschatology is an account of the destiny that awaits each person after death. This may be seen in terms of the judgement of the dead, the transmigration of the soul to other existences, or an after-life in some spiritual realm. Cosmic eschatology envisages more general transmigrations or the end of the present world.<sup>1</sup> Since the topic deals with transmigration of the soul which pertains to the individual self, cosmic eschatology is not considered here.

**Transmigration - the doctrine**

“Transmigration is a process by which after death, either a spiritual or an ethereal, subtle and thinly

material part of the personality, having left the body that it previously inhabited, 'migrates' and enters another body (human or animal) or another form of being (plant or even inanimate object)".<sup>2</sup> Other terms often used in this context are *rebirth*, (especially in Indian religion), *palingenesis* (Greek *palin* = again) and *metempsychosis* (Greek *meta* = again, *Psyche* = soul). Whatever be the term used, the notion of a non-physical entity existing separately from the physical body is assumed by all beliefs that posit an after-life.

In fact, the individual entity has only two places; this life and the next life and the transition of the self from one body to another is like its passing from dream to the waking state. The dream state, for the Upaniṣadic thinkers, is not a separate place; it comes at the junction of this life and the next. Staying here, the soul sees both places, this life and the next.<sup>3</sup> This, perhaps, is the reason, why certain experiences in dream, do not correspond to those of the waking state (which they normally do), but are rather attributed to the experiences of another life.

### The Process

At the time of death, the subtle body including the vital force and the organs, goes out. Then it is endowed with particular consciousness of the next body. Though devoid of a gross elemental body, the soul immediately gets an astral body after death. With this non-terrestrial body, the soul travels. This body is determined by one's past deeds; good or evil, and his knowledge, his meditation etc. In fact, meditation, work and previous impressions are the assets of a dying man journeying to the next life.<sup>4</sup> Just as a leech

dwelling in grass goes to the tip of the blade of grass, catches another support and withdraws itself,<sup>5</sup> so does the self sets aside the present body, takes up a new one which he creates by extending his impressions and withdraws itself. The elemental body then lies senseless on the ground. Normally this is a smooth transition, but sometimes, the self in the body, departs groaning. An empty cart moves swiftly, but a fully loaded one creaks and jolts, similarly a self full of desires, aspirations, longings, unfulfilled wishes, struggles for breath at the time of transition.<sup>6</sup> The truth, however, remains that whatever is born, meets its end; and on the other hand, whatever gets destroyed, is reborn. If death is a certainty, so also is rebirth. This process of rebirth is elucidated in the Upaniṣads as Pañcāgnividyā.

### Pañcāgnividyā

It is a five-fold-fire-lore. Surprisingly, the knowledge about this doctrine was a privilege of the ruling class i.e., the kṣatriyas. In *Chandogya Upaniṣad* and *Bṛahadāraṇyakopaniṣad*, we come across this as expounded by king Pravāhaṇa Jaivali to Gautama, father of Śvetaketu. It so happened that Śvetaketu, after completing his studies came to the court of king Jaivali. The king asked him five questions, which the poor boy could not answer. Disappointed, he came back to his father and accused him of not educating him thoroughly. But Gautama, himself did not know this secret lore; so he approached the king and humbly requested him to impart the knowledge. The king first tried to dissuade him; but once convinced of his keenness and genuine interest, taught him the secret lore in

the form of answers to his five questions. The questions were :

1. Where do created beings go from here?
2. How do they return?
3. What is the parting place of the two paths, viz., *Devayāna* and *Pitṛyāna*?
4. Why is the other world not over crowded?
5. How at the fifth oblation the watery offerings come to be designated as man?<sup>8</sup>

It is a common experience that once a thing is put into the fire, it gets transformed; eg., clarified butter, *ghṛta*, when offered as oblation into the fire, gets transformed into sweet-smelling fumes and gets mixed with the wind. Fire is the cause of this change. In a similar manner, while the soul takes up new body after discarding the elemental one, there take place five types of chemical changes. The factors which cause such changes are aptly called fire - *pañcāgnī*.

The subtle body of the soul is called faith, *Śraddhā* and it is equated with water, as there is abundance of water-principle. This water gets transformed into *Soma* in the heavenly world. Thus, *dyuloka* becomes the first fire. For prescriptive meditation, the simile of fire in its each detail is stretched to *dyuloka*. Sun is identified with the fuel, rays of the sun to smoke, day caused by the sun is the flame, moon rising at the day-break is the ember and the stars scattered around are the sparks of this heavenly fire. Whatever is the produce of one, is an oblation for the next fire. Thus, *Soma* becomes an offering into the second fire namely *Parjanya*, the presiding

deity of rain. This results into actual rain-water, which becomes an offering for the third fire namely the earth. The rain-water falling on earth, produces food. Cycle of one year acts as fuel or energizing agent. Earth becomes fertile, when exposed to air, water and sun for a period of one year, and produces food. This food is consumed by a man who transforms it into seed. Thus man is the fourth fire. Woman is the fifth fire, in whom the seed is implanted. Seed, then transforms into a foetus.<sup>9</sup> Thus from the initial offering of water, through gradual development, an embryo is formed and is designated as man. He lives the length of his life. After death he is subjected to this same process.

The purpose of describing this chain of births and deaths is to create dispassion and aversion for transmigratory existence. Madhvācārya, in his commentary on the Brahmasūtra-s has named the first section of the third chapter as *vairāgyapāda*.<sup>10</sup>

## Two Paths

King Pravāhaṇa Jaivali answered the fifth question first and expounded the five-fold-fire-lore. In his answer to the first question, viz., where do created beings go from here? he said, the souls go either to Brahmaloḥa or Chandraloḥa. This involves the discussion of two paths, the path of light and the path of smoke. A Vedic seer Mūrdhanvān states that he has heard of two paths and Sāyaṇa explains these as *devayāna* and *pitṛyāna*.<sup>11</sup> The *Ch. Up.* says, those who know Pañcāgnividyā, who are devoted to faith and austerity, go by the path of light and gradually crossing the steps of bright fortnight, northern solstice, year, sun, moon, lightening they reach the region of Brahma, from where there is



no comeback.<sup>12</sup> Those who practise sacrifices and works of social utility and charity, go by the path of smoke. They trevel to dark fortnight, southern solstice and to the region of *manes* and moon, where they become the food of the deities, i.e., instruments of their enjoyment. After being consumed, they came back.<sup>13</sup>

Besides these two glorified paths, there is a third one also. People who neither worship or meditate, nor do they perform ritual or beneficial acts, keep repeatedly revolving in the vicious cycle of births and deaths. This is the third state, birth of small insignificant creatures, insects and the like that fall under the category of *jāyasva mriyasva*.<sup>14</sup> There are a lot many souls in this category and this is the reason why the region of the moon never gets filled up or over-crowded. Atharva Veda records these three paths in a simple manner. It says, after death, the souls of virtuous deeds go to heaven, those of sinful deeds to hell and by mixed actions, the souls get entangled in the earthly existences.<sup>15</sup>

### Rebirth or re-incarnation

This notion is not accepted world-wide and yet there are theosophists who believe in this. A scholar like H.P. Owen remarks, "The Old Testament contains only a few vague references to a person after life. But it often refers to a future time when God will establish his everlasting reign of righteousness and peace".<sup>16</sup> Curtiss F.H. a practising theosophist observes, "as surely as we awaken each morning and bring back with us all that we have learned in previous days, just so surely will we survive and awaken into a new life, in the next incarnation, bringing with us as inherent faculties, all the gains

we have made in the last life, together with all we have learned in the higher realms, between death and rebirth, as stock in trade, with which to start reincarnation".<sup>17</sup>

The transmigratory soul is clothed with the subtle body, but it is purely neutral, devoid of any moral distinction; whence then the differences of Paths in the Beyond, the contrast of reward and punishment in the other world and the form of the subsequent rebirth in this world? For this we must assume besides the elementary substratum, a second, a moral substratum. And this is the substratum of acts (*Br.Sū. IV.2.6, III.2.13*). Verily, through good work one becomes good, through evil work evil. In the endless chain of transmigration, every new life is conditioned in its doing and suffering by the works of the preceding life; these therefore bring about the changes in the soul's destiny, and these changes interpose as a new moment as "something which was not there before" (*apūrvam*). The concept belongs to the *karmamīmāṃsā* and is, the metaphysical link between work and its retribution. Śaṅkara dismisses *apūrvam* as being non-spiritual and places retribution in the hand of God (*Br.Su.III.2.40,41*), but explains faith as the waters, rising upwards in the sacrifice. They are the bearers of the works conditioned by Faith. He calls it *karmasamavāyinaḥ āpaḥ* (*Br.Su.III.1.2*).

Thus, the role of *karman* is vital in the concept of rebirth. In this regard it can be said "Man is altogether and throughout composed of desire (*kāma*); in proportion to his desire is his discretion (*kratu*); in proportion to his discretion he performs acts (*karma*); and in proportion to his acts, is his rebirth".

The Gītā says that good deeds never go waste,<sup>18</sup> they determine a noble rebirth. Having acquired the region according to one's deeds and staying there for some time, the meritorious soul is born in the house of the holy and noble.<sup>19</sup> Past impressions determine his character. Every birth is a bonus life to improve and achieve higher goals. Rebirth is not a punishment, but another chance to accumulate more merits, atone for past sins and shape our destiny, our after-death condition.

## Findings

The concept of transmigration is deeply rooted in the doctrine of *karma*. "As we sow, so do we reap" is very true in individual survival. The very notion that one's own good or bad deeds cause his next life, makes a commonman god-fearing and obliges him to adopt the path of righteousness. Thus, the law of *karman* presupposes morality and confirms divine justice. We reincarnate to demonstrate the character talents and skills we have developed in previous lives, that we may continue to improve them, until we have attained God-consciousness.

If heredity and environment were, as claimed by the materialists and determinists, the deciding factors formulating personality, all children of the same parents and brought up in the same environment, would be as much alike as peas in a pod; but they are obviously not so. Thus, this is the automatic result of karmic causality.

I would like to end the paper quoting a few lines of Rudyard Kipling.

“We do come back - come back again,  
 As long as this big earth rolls.  
 He who never wasted a leaf of a tree,  
 Do you think he would squander souls?”

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15. *AV.XI.*8.33 also *Manusmṛti* XII.40
16. *The Encyclopaedia of Philosophy*, Vol.3, ed., Paul Edwards, New York 1967, Reprint 1972.
17. *Personal Survival*, Curtiss F.H., p.31, Washington, 1946.
18. *Bh.G.*VI.6-47
19. *ibid.*,VI.41,43.



*C. LAKSHMI NARASIMHA MOORTY*

**ANOTHER LOOK AT THE  
UTTARAKĀṆḌA OF RAMAYANA  
AND CANTOS XIV AND XV OF  
THE RAGHUVAMSAM**

The Rāmāyaṇa of Vālmīki is always known to be one of six kāṇḍas with a supplement.<sup>1</sup> The very name Uttarakāṇḍa signifies that it is a 'later' book, an addition to the original. All the Rāmāyaṇa scholars,<sup>2</sup> in one voice, agree on this point. The very fact that the early Indian vernacular translations<sup>3</sup> of the Rāmāyaṇa did not include the Uttarakāṇḍa proves that the ancient Indians also treated the Uttarakāṇḍa as not one of Vālmīki. On the other hand, vernacular versions had separate Uttarakāṇḍas.<sup>4</sup> The oldest literary version of Rāmāyaṇa out side Indian subcontinent, the Javanese Rāmāyaṇa Kākavin of Yogīśvara of Indonesia, assigned to the early tenth century, is also silent about the Uttarakāṇḍa. Instead, we have a separate Javanese Uttarakāṇḍa in prose.<sup>5</sup> The bas-reliefs of Loro Jonggrang complex at Prambannan in Central Java,

Indonesia and sculptures of Rāmāyaṇa scenes belonging to the Gupta period at Nācna Kuṭhāra and Deogarh do not include anything from the Uttarakāṇḍa.<sup>6</sup> The early literary compositions, the plays of Bhāsa, make no reference to any event of the Uttarakāṇḍa. Similarly, Bhaṭṭi, in his Rāvaṇavadha, ignored it completely, since he was particularly conservative in his choice of material.

The earliest reference to the story of the Uttarakāṇḍa can be found in Bṛhatkathā as retold by Kṣemendra and Somadeva in their Bṛhatkathāmañjarī and Kathāsaritsāgara respectively. Aśvaghoṣa also refers in his Saundaranandam<sup>7</sup> to the birth of Kuśa and Lava in the hermitage of Vālmīki and thus shows his acquaintance with the story of Uttarakāṇḍa. Vimalasūri<sup>8</sup> who can be assigned to the period between first and third centuries A.D., has described in detail the abandonment of Sītā and the birth of the twins and their fight with their father. Kālidāsa summarises the incidents of the Uttarakāṇḍa in two cantos XIV and XV of his Raghuvamśa. Bhavabhūti and Dīñnāga had based their Uttararāmacarita and Kundamālā on the Uttarakāṇḍa of Vālmīki. Padmapurāṇa has a detailed account of the abandonment of Sītā in its Pātālakhaṇḍa.

Regarding the period of the composition of the Uttarakāṇḍa, it is generally recognised<sup>9</sup> that the Uttarakāṇḍa is the latest addition to the Rāmāyaṇa, later than the Bālakāṇḍa. Along with Bālakāṇḍa, the Uttarakāṇḍa is assigned to the third stage of evolution of the Rāmāyaṇa. This third stage falls between the first and third centuries A.D.<sup>10</sup> Scholars believe that external references indicate that the Uttarakāṇḍa was becoming recognized as a part of the Rāmāyaṇa during the Gupta period. They feel that the negative evidence in the form

of silence or omission of incidents from the Uttarakāṇḍa in the works and sculptures belonging to Gupta period would be taken as pointing to the lack of acceptance of the Uttarakāṇḍa, rather than its non-existence. But it is with great reluctance alone that the Uttarakāṇḍa was accepted into the fold of the Rāmāyaṇa. This is inferred by the presence of the Phalaśruti at the end of the Yudhakāṇḍa, which refers to the work as complete at that point.

Rāmāyaṇa-scholars<sup>11</sup> tried to trace the process by which both the Bālakāṇḍa and the Uttarakāṇḍa have been built out of a number of virtually independent episodes, many of which have links with other purāṇic literature. The Uttarakāṇḍa reveals that two independent parts, the Agastya's narration of the exploits of Rāvaṇa and the abandonment of Sītā, with obvious stylistic differences coming together to form the core of the text of the Uttarakāṇḍa. Agastya's account is of a much ornate style, not dissimilar from the elaborated passages of the second stage of the development of the Rāmāyaṇa. The later part, with its basically non-literary and purāṇic character, is narrated in a bare, unadorned style. There is no real difference between the narration of obvious purāṇic insertions and the story of abandonment Sītā. The passages with good manuscript support and items in Appendix-I<sup>12</sup> which have been assigned to the fourth stage, are the last to be added to the Uttarakāṇḍa from 4th century onwards.

Kavikulaguru Kālidāsa's Raghuvamśa is the leading work among those that are based on the Rāmāyaṇa. It has a unique position in the Sanskrit literature. For a long time, it is the earliest available Mahākāvya.<sup>13</sup> Even after the discovery of the Buddhacarita, it is still the



earliest work according to the majority of the Indian scholars.<sup>14</sup> It is the trend setter for the genre of Mahākāvya<sup>15</sup> and also for the Rāmāyaṇa-based works. Poets<sup>16</sup> dared not to compete with the Raghuvarṇa.

In a work of 19 cantos having 1500 and odd verses, Kālidāsa has six cantos with 500 and odd verses for the story of Rāma. Kālidāsa abridged the entire story of seven kāṇḍas of the Rāmāyaṇa in cantos X to XV. Cantos XIV and XV deal with the story of the later life of Rāma. Canto XIV begins with the entry of Rāma in to Ayodhya and goes through the coronation of Rāma, rumour about the character of Sītā and abandonment of Sītā. It ends with Vālmīki offering shelter to Sītā. Canto XV starts with the sages' approaching Rāma with a request to kill the demon Lavana. It continues with the marching of Śatrughna to Mathurāpura, the birth of the sons of Sītā, Śatrughna's fight with Lavana and his destruction, the killing of Śambūka and the horse sacrifice of Rāma. It ends with the disappearance of Sītā at the end of her vindication of her character and the ascent of Rāma to the Heaven.

Both the cantos XIV and XV are strikingly close and go parallel to the Uttarakāṇḍa. One is struck with the remarkable similarity between them regarding the course of events, the methods of narration and even the ideas, expressions and phraseology<sup>17</sup>. Literally these cantos appear to be carbon copy of the Uttarakāṇḍa. No new episode taken up by Kālidāsa. Not only in major events but also in minor and insignificant ones Kālidāsa, it seems, follows, nay, imitates the Uttarakāṇḍa. Actually there is no need for those two cantos as long as the Uttarakāṇḍa continue to exist. Kālidāsa, it appears, has not gained an iota of fame by manu-

facturing these cantos. These cantos do not enrich the Sanskrit literature in any manner. On the other hand, their presence in the Raghuvamśa is considered as a stain on the poetic career of the Kavikulaguru.<sup>18</sup>

The analysis of the Rāmāyaṇa portin of Raghuvamśa, reveals some interesting facts. It is bewildering to see Kālidāsa cruelly, yet skillfully abridging the ancient, original and authentic Rāmāyaṇa from the Ayodhyākāṇḍa to the Yuddhakāṇḍa into a single canto, canto XII in 104 verses. What made him to condense the original Rāmāyaṇa into a single Canto? Why did he linger on and describe exhaustively only the Bālakāṇḍa and the Uttarakāṇḍa, which are recognizedly the later addition? Kālidāsa has allotted two cantos each for the Bālakāṇḍa and the Uttarakāṇḍa. From the point of weightage and importance, Kālidāsa has composed for the portions of the Bālakāṇḍa, the original and authentic Rāmāyaṇa and the Uttarakāṇḍa portions verses 179, 104 and 190 respectively. It is not that both the Bāla and the Uttarakāṇḍa are rich in incidents of merit and that the Mūlarāmāyaṇa is dry of interesting incidents. On the other hand, Kālidāsa has one complete canto XIII for the mere return journey of Rāma from Laṅkā. Different scholars<sup>19</sup> give different reasons for this kind of weightage given to the three parts. But it is not so simple to comprehend the scheme of composition of Kālidāsa.

When one reads the portion of abandonment of Sītā in Raghuvamśa, a nagging feeling haunts that he is reading the Uttarakāṇḍa a second time. In the entire history of Sanskrit literature, the Uttarakāṇḍa and Raghuvamśa's cantos XIV and XV present a peculiar situation similar, to that of *Mṛcchakaṭikā* and *Daridra-*

*cārudatta*, but with one difference. Either *Mr̥cchakaṭikā* is an amplification of *Cārudatta* or *Cārudatta* is an abridgment of *Mr̥cchakaṭikā*. But Raghuvamśa's cantos XIV and XV are neither abridgment of the Uttarakāṇḍa nor the Uttarakāṇḍa is an amplification of Raghuvamśa's portion. Both are almost of same length, narration and expression. As long as there is the Uttarakāṇḍa, no poet, let alone Kālidāsa, would compose cantos XIV and XV of the Raghuvamśa. The scholarly world<sup>20</sup> has, without hesitation, pulled Kālidāsa for these two cantos. But one cannot accept that the prince of Indian poets, would meekly, as though through poverty of ideas, reproduce the Uttarakāṇḍa in his *magnum opus* Raghuvamśa. Having avoided a direct comparison<sup>21</sup> and chance of waging competition with Vālmīki<sup>22</sup> in respect to the main story of Rāma will Kālidāsa allow himself to be judged and estimated in the later part, which is well recognised as an appendix? One need not ponder over this point at great length. The answer is obvious!

It is not Kālidāsa who is parading his stolen ware, but the mediocre poet who wrote the story Uttarakāṇḍa. A close comparison of the Uttarakāṇḍa with the cantos XIV and XV of the Raghuvamśa will give more clues than one needs to substantiate this assertion. The following are some:

1. In the beginning of canto XIV, Kālidāsa refers to the honouring and bidding goodbye to the allies of Rāma and to the proverbial Rāmarājya<sup>23</sup>. The Yuddhakāṇḍa of Vālmīki Rāmāyaṇa<sup>24</sup> towards its end narrates the same. But once again the composer of the Uttarakāṇḍa takes up the subject as if it is not described earlier. This is because he overlooked

the ending of the Yudhakāṇḍa as he was following Kālidāsa closely.

2. Kālidāsa refers to Rāma's listening to the accounts of Rāvaṇa in one verse.<sup>25</sup> This led the writer of the Uttarakāṇḍa on a never-ending trail of the accounts of Rāvaṇa. These accounts occupy almost half of the Uttarakāṇḍa. The cycle of the adventures of Rāvaṇa was already famous by the time of the Rāmo-pākhyānam of the Mahābhārata, which was assigned to the second stage of evolution of the Rāmāyaṇa. Various purāṇas led by the Mahābhārata and Paumacaria of Vimalasūri and other Jain works exhaustively describe the trials and victories of Rāvaṇa. The accounts of Rāvaṇa as found in the Uttarakāṇḍa, had come from the pen of a poet whose ornate style is akin to the elaborate passages of the second stage<sup>26</sup>, from which it may not differ, too greatly in date. The rest of the story, the abandonment of Sītā is clearly of the third stage of the Rāmāyaṇa.<sup>27</sup> The entire portion is narrated in a matter-of-fact, unadorned and non-literary style, a style that is generally used for obvious purāṇic insertions.<sup>28</sup> It is generally believed that the enlargements are later than the short originals. The Uttarakāṇḍa accounts of Rāvaṇa are loose, incoherent and illogical. Actually, Rāma wanted to know about the invincible Meghanāda, the Indrajit. But the sages go on narrating the exploits of Rāvaṇa alone. If indeed Kālidāsa were later to the Uttarakāṇḍa, he would not have referred at all to listening to the accounts of Rāvaṇa in his eulogy of Raghus. In fact Kālidāsa has referred to the exploits of Rāvaṇa in the beginning of canto X. Thus, this reference adds nothing to the context.

3. Kālidāsa, as he is writing a Mahākāvya, merely says that Vālmiki was a friend and well wisher<sup>29</sup> of Daśaratha and Janaka. He need not give full accounts of how and when that was so. The Uttarakāṇḍa<sup>30</sup> also mentions about this. But the Uttarakāṇḍa being a Purāṇa, must give details of the relationship that existed between Vālmiki and Daśaratha. It fails in giving the details because the entire Purāṇic literature lacks them.
4. Kālidāsa<sup>31</sup> mentions the birth of two sons each to Lakṣmaṇa, Bharata and Śatrughna along with the birth of Kuśa and Lava. The Uttarakāṇḍa has totally forgotten the birth of sons to Lakṣmaṇa and others till the very end of the Uttarakāṇḍa.
5. In Raghuvamśa, Sītā's message to Rāma to protect the varṇāśramadharmas has a logical connection with the episode of Śambūka. In the Uttarakāṇḍa, Sītā asks Rāma to treat and protect the citizens as his own brothers. This has no sense and connection with the killing of Śambūka.
6. Rāma meeting Agastya after killing Śambūka is not so important to be mentioned in a Mahākāvya like the Raghuvamśa. Yet Kālidāsa refers to this incident, as he is original. The Uttarakāṇḍa expands this incident into 2 or 3 cantos. If Kālidāsa is really later to the Uttarakāṇḍa, why should he refer to this event at all? What does he achieve?
7. Kālidāsa mentions that Rāma has performed many sacrifices of various kinds before his meeting with Kuśa and Lava. The Yuddhakāṇḍa also says that Rāma had performed many sacrifices including

Aśvamedha in company of brothers and sons. But the Uttarakāṇḍa has a lengthy glorification of the Aśvamedha sacrifice as though the performance was the first of its kind.

8. The Uttarakāṇḍa, in ten cantos from 90 to 100, describes the passing away of the royal mothers Kausalya and others, the settlement of the sons of Daśaratha and the final ascent of Rāma and others into the realm of Heaven in a most tasteless manner. Kālidāsa describes the same thing in about 15 verses and gives the impression that he is original. If indeed he were later he would have dismissed the entire matter in a phrase or at the most a verse as he did at the end of canto XII. We cannot expect Kālidāsa to drag his feet especially at this juncture, if he is really following the Uttarakāṇḍa.
9. The issue as to the earlierness of Kālidāsa is clinched by the following verses of Kālidāsa from the Raghuvamśa:
  1. शोचनीयासि वसुधे या त्वं दशस्थाच्युता।  
रामहस्तमनुप्राप्य कष्टात् कष्टतरं गता। XV.43
  2. मा मेति व्याहरत्येव तस्मिन्याताळमभ्यगात्। XV.84
  3. वाङ्मनः कर्मभिः पत्यौ व्यभिचरो यथा न मे।  
तथा विश्वंभरा देवी मामन्तर्धातुमर्हति।। XV.81

The first two quotes, a full verse and a half verse, occur almost verbatim in passages relegated to the foot-notes (of the critical Edition of the Uttarakāṇḍa of Vālmīki Rāmāyaṇa), the passages assigned to fourth stage<sup>32</sup> (the period between the fourth and twelfth centuries A.D.) of the Rāmāyaṇa.

वसुधे किं न दीर्णासि राज्ञो दशरथाच्युता।

रामहस्तमनुप्राप्ता कष्टात् कष्टतरं गता॥ (verse No.1089 in the foot notes to VII.64.11)

मा मेति व्याहुरत्पृथ्वीं सा च पाताळमभ्यगात्। (verse No.1374 in the foot notes to VII.88.14)

The third quote, the half verse finds a place in the Uttarakāṇḍa at VII.88.10 in almost same words: तथा मे माधवी देवी विवरं दातुमर्हति।

Can we suppose that the Kavikulaguru has “utilised” these half verses and a full verse from the Uttarakāṇḍa to enrich his classic Raghuvamśa, being very much impressed by their strikingness? Can Kālidāsa be influenced to such extent by the third and fourth stage additions (a period between 4th and 12th centuries A.D.) to the Rāmāyaṇa? If he is later, what made him to opt for these verses to retain them in his trend-setter Raghuvamśa?

Thus, the originality of Kālidāsa and the borrowings by the composer of the Uttarakāṇḍa are proved beyond doubt. The Uttarakāṇḍa-writer, just like the author of Padmapurāṇa, like a disciplined student, walks in the footsteps of Kālidāsa regarding the situations, ideas and expressions. He is not ashamed to lift wholesale expressions from Kālidāsa. On the other hand he seems to be religiously devoted to Kālidāsa not to omit anything from the Raghuvamśa. He follows the master of poets, verse-by-verse, idea-by-idea, and even phrase-by-phrase. That is the reason for close parallels between the Uttarakāṇḍa and the Raghuvamśa. The Uttarakāṇḍa has continued to be a separate and independent book for many centuries (many vernacular translations have been composed based upon this

Uttarakāṇḍa as independent works), despite the fact that now and then works like *Bṛhatkathā*, *Paumacaria* etc., amalgamated the later life of Rāma into the main story. Only after many centuries, only in the recent centuries, the Uttarakāṇḍa could become part of the sacred Rāmāyaṇa.

If Kālidāsa is the first to compose the later story of Rāma, as available today, even earlier to the Uttarakāṇḍa, who and what, then did provide him the needed material? It is now generally accepted that even earlier to Vālmīki, the history of Rāma was popular among the people and that there must have been other Rāmacaritas. As Vālmīki viewed Rāma as *Puruṣottama*, he did not utilize all the material regarding Rāma. As a poet, Vālmīki selected some here and some there, and altogether avoided some other incidents. He also has created some situations to highlight the pathos, the personality of Rāma. The Mahābhārata, Harivaṃsa and *Bṛhatkathā* already knew the later story of Rāma. Thus for Kālidāsa, it is not difficult to gather material that was scattered in various sources. He also, as a poet, selected incidents from diverse sources and added others of his own creation. Along with the story of abandonment of Sītā, he has narrated two incidents from different sources and added one of his own creation. The first creation is the introduction of Vālmīki as a character in the life of Rāma. Kālidāsa has envisaged that Vālmīki should give shelter to Sītā, and educate and look after the sons of Sītā. Thus, Kālidāsa made the poet Vālmīki, the author of the Rāmāyaṇa to take part in the life of his own hero. This idea of making the author of the Rāmāyaṇa a participant in the life of the hero of the work must have been influenced by the Mahābhārata. Vyāsa, the original



author of Bhārata, has already become the progenitor of Kauravas and Pāṇḍavas and thus a character in his own composition. The entire story of Bhārata revolves round Vyāsa from the beginning to the end. On similar lines, Kālidāsa has made Vālmīki take part in the story of Rāma. By the time of Kālidāsa there was no Uttarakāṇḍa. There was only the Pūrvarāmāyaṇa consisting five kāṇḍas. Now, it is the Uttarakāṇḍa alone that revolves round Vālmīki. Not the Pūrvarāmāyaṇa. The first incident he culled from other sources is regarding the killing of demon Lavaṇa. Kālidāsa might have depended upon the Harivaṁśa<sup>33</sup> for this incident. In describing the foundation of Mathurāpura, Harivaṁśa describes the confrontation between Lavaṇa and Śatrughna. The second incident Kālidāsa introduced is the killing of Śambūka. This incident is referred to as one of the old times, in the Mahābhārata<sup>34</sup> during the course of the story of Jackal and vulture.

During the times of Kālidāsa, the abandonment of Sītā for an unknown reason and the confrontation between Rāma and his sons might have been the common knowledge of everyone. This confrontation might have led to the defeat of Rāma at the hands of his sons and ultimately to their coronation. At the end, Rāma might have retired to the forest. This confrontation might have been changed by Kālidāsa who believed in the tradition of the older generation should hand-over the reigns of the kingdom on their own to the younger generation and should retire to the forest. He scrupulously avoided the confrontation and tamely and pathetically ended the story. This surmise is possible because even in the early stages of the development of the Rāmāyaṇa, even before the acceptance of the Uttarakāṇḍa in to the fold of the Rāmāyaṇa, this

confrontation between Rāma and his sons was well known to Br̥hatkathā, Paumacaria and other Jaina works. On the other hand, the Hindu works intentionally avoided this confrontation. It is only in 9th century that Bhavabhūti, for the first time, hinted at the confrontation, but the confrontation is shifted to the younger generation i.e., between Candraketu, the son of Lakṣmaṇa and Lava, and the son of Rāma. Finally it was Jaiminībhārata that gave importance to the confrontation between Rāma and his sons on the lines of the one between Arjuna and his son Babhruvāhana. The Padmapurāṇa has enriched this confrontation further with many details. Even then, the orthodox Hindus have always maintained silence regarding this confrontation. The fact that the folk literature has made capital use of this confrontation is a different point altogether.

#### REFERENCES AND NOTES

1. Vālmīki Rāmāyaṇa, VII.100.26
2. M. Winternitz, A.B. Keith, H. Jacobi, A.K. Warder, J.L. Brockington, M. Krishnam. hariar, S.K. Dey
3. Kāmba Rāmāyaṇa in Tamil, Bhāskara Rāmāyaṇa and Molla Rāmāyaṇa in Telugu. Toruve Rāmāyaṇa in Kannada, Mādhavakandali Rāmāyaṇa in Assamese, Kṛttivāsa Rāmāyaṇa in Bengali and Tulasīdāsa Rāmacaritamānasa in Hindi
4. Oṭṭakuttan's Uttarakāṇḍa in Tamil, Raṅganāthottarāmāyaṇa, Tikkana's Nirvacanottararāmāyaṇa and Kaṅkaṇṭi Pāparāju's Uttararāmāyaṇa in Telugu, Yogindia and Tirumale Vaidya's Uttarakāṇḍas in Kannada, Anantha Kaudali and Saṅkaradeva Uttarakāṇḍas in Assamese

5. J.L. Brockington, Righteous Rāma, pp. 288, H.B. Sarkar, The migration of the Rāmāyaṇa to Indonesia, *Rāmāyaṇa Traditions in Asia*, p.120
6. Righteous Rāma, 314, *Rāmāyaṇa Traditions in Asia*, p.120
7. Aśvaghoṣa, Saundarananda
8. Righteous Rāma, p.266
9. *ibid.*, p.58
10. *ibid.*, p.314, 315, 329
11. *ibid.*, p.56
12. *ibid.*, p.329
13. The Buddhacarita is discovered only towards the end of 19th century. Indian rhetoricians knew nothing about it.
14. Prof. K.M. Shembavnekar, Nandargikar, R.D. Karmarkar, M.R. Kale, K. Krishna Murthy believe that Kālidāsa belonged to a period earlier to the 1st century B.C.
15. “.... The Raghuvamśa may rightly be ranked as the finest Indian specimen of the Mahākāvya as defined by writers on poetics”. A.B. Keith, A History of Sanskrit Literature, p.92, “The Dynasty of Raghus, is larger in canvas, more consummate in thought and style, and many sided in its treatment of the heroes, indicating a more mature mind”. - K. Krishnamurthy, Kālidāsa, p.63
16. Kumārādāsa says that “he alone dares to compose a work on Rāma theme even in the presence of Raghuvamśa”. Jānakīharaṇa, I
17. Appendix - I
18. “The real explanation of the weakness of the twelfth and the fifteenth cantos is, in our opinion, to be sought elsewhere.....the fourteenth canto is rather colourless”. M.R. Kale, Raghuvamśam, pp.XXXIV

19. Kale feels that Kālidāsa abridged the Rāmāyaṇa in this way because "he is anxious not to narrate at length what had been so well narrated by Vālmiki" - Winternitz also feels so. History of Indian literature, Vol. III, part I, pp.72
20. According to Dr. Ryder "..... There is, therefore, real matter of regret in the fact that so great a poet as Kālidāsa should have treated it in a way not quite worthy of it and of himself". M.R. Kale, Raghuvamśa, pp.XXXIII
21. Dr. Ryder says that Kālidāsa did not dare to put himself "into direct competition with Vālmiki" and thus to challenge competition with him. *Ibid.*, pp.XXXIII
22. Kālidāsa feels diffident before Vālmiki, Raghuvamśa, I-2,3
23. Raghuvamśa, XIV,19
24. Rāmāyaṇa, VI,116,75,84-90
25. Raghuvamśa, XIV,18
26. Righteous Rāma, p.58
27. *ibid.*, p.314
28. *ibid.*, p.58
29. Raghuvamśa, XIV,74; XV,31
30. Rāmāyaṇa, VII
31. Raghuvamśa, XV,13,35
32. Righteous Rāma, p.319
33. Harivamśam
34. Mahābhārata, Śāntiparvan

## APPENDIX - I

## रघुवंशम्

1. इयेष भूयः कुशवन्ति गन्तुं  
भागीरथीतीर तपोवनानि।  
R.G.XIV.28
2. अवैमि चैनामनघेति किं तु  
लोकापवादो बलवान्मते मे।  
XIV.40
3. सौम्येति चाभाष्य...  
रथं सुमन्त्रप्रतिपन्नरश्मिमारोप्य  
वैदेहसुतां प्रतस्थे॥ XIV.47
4. अन्तर्गतबाष्पकण्ठः  
XIV.53
5. सखा दशरथस्यापि जनकस्य च  
XV.31
6. प्राञ्जलिर्मुनिमामन्त्र्य प्रातर्युक्तरथो।  
ययौ। XV.14
7. जानपदो विप्रः शिशुमप्राप्तयौवनम्।  
अवतार्याङ्गं कशय्यास्यं द्वारि...भूपतेः  
XV.42
8. शोचनीयसि वसुधे या त्वं दशरथाच्युता।  
रामहस्तमनुप्राप्य कष्टात्कष्टतरं गता॥  
XV.43
9. ददर्श किंचिदैश्वराकस्तपस्यन्तमधोमुखम्।  
XV.49
10. आत्मानं शंबुकं नाम शूद्रं सुरपदार्थिनम्।  
XV.50
11. काषायपरिवीतेन स्वपदार्पितचक्षुषा  
XV.77

## उत्तरकाण्डम्

1. तपोवनानि पुण्यानि द्रष्टुमिच्छामि राधव।  
गङ्गातीर निविष्टानि.....  
U.K. 41.23, 24
2. अन्तरात्मा च मे वेत्ति सीतां शुद्धां  
यशस्विनीम्। पौरापवादः सुमहांस्तथा  
जनपदस्य च॥ 44.10
3. .... सौमित्रे सुमन्त्राधिष्ठितं रथम्।  
सौमित्रिस्तु रथमारोप्यमैथिलीम् प्रययौ॥  
44.15
4. अवाङ्गमुखो बाष्पगलो  
46.10
5. राज्ञो दशरथस्यैव पितुर्मे मुनिपुङ्गवम् ...  
सखा... 46.16
6. प्रभाते...मुनिप्राञ्जलिरामन्त्र्य प्रायात्...।  
58.12
7. वृद्धो जानपदोद्विजः, शवं बालमुपादाय  
राजद्वारमुपागमत्। अप्रप्तयौवनम् बालं....  
64.2,5
8. वसुधे किं नदीणीसि राज्ञो दशरथाच्युता।  
रामहस्तमनुप्राप्ताकष्टात्कष्टतरं गता॥  
Alternative verse under 64.11
9. ददर्शराधवः लंबमानमधोमुखं, तप्यन्तं तप  
उत्तमम् 66.13, 14
10. देवलोकजिगीषया, शूद्रं मां विद्धि  
काकुत्स्थ, शंबुकं नाम नामतः। 67.3
11. ....सीताकाषायवासिनी।  
अब्रवीत्प्राञ्जलिर्वाक्य  
मधोद्विष्टरवाङ्गमुखी॥ 88.9

- |   |   |
|---|---|
| <p>12. वाङ्गमनःकर्मभिः पत्यौ व्यभिचारो यथा...<br/>तथा विश्वंभरे देवि, मामन्तर्धातुमर्हसि॥<br/>XV.81</p> | <p>12. यथाहं राधवादन्यं मनसापि न चिन्तये।<br/>तथा मे माधवी देवि, विवरं दातुमर्हसि॥<br/>मनसा कर्मणा वाचा यथा रामं समर्थये।<br/>88.10</p> |
| <p>13. मा मेति व्याहरत्येव तस्मिन्<br/>पातालमध्यगात्।<br/>XV.84</p>                                     | <p>13. मा मेतिव्याहरत्पृथ्वी सा च<br/>पातालमध्यगात्।<br/>Alternative verse under 88.14</p>  |
| <p>14. स गत्वा सरयूतीरं देहत्यागेन योगवित्।<br/>XV.95</p>   | <p>14. स गत्वासरयूतीरं...<br/>निगृह्य सर्वस्रोतांसि निःश्वासं न<br/>मुमोच ह॥ 96.15</p>  |
| <p>15. तास्मिन्नात्मचतुर्भागे प्राङ्मन्त्रमधितस्थपि,<br/>XV.96</p>                                      | <p>15. ततोविष्णोश्चतुर्भागमागतं<br/>सुरसत्तमाः.....96.18</p>  |

Raghuvamśam edited with English Translation by Prof. Nandargikar, Published by Messers. Motilal Banarsidas, New Delhi.

Critical Edition of Vālmīki Rāmāyaṇa, published by the Oriental Institute, Baroda.



MANGALA MIRASIDAR

## KAUTILYAN THOUGHT : SOME GLIMPSES

*Kauṭīliya Arthaśāstra* has a unique place in Sanskrit Literature. The *Arthaśāstra* discusses Political Science, Economics, Law and many other subjects concerning state administration. The form of government in modern period, compared to that of Kauṭīliya's period is changed; but his *Arthaśāstra*, bearing the title *Śāstra* exhibits some eternal, everlasting principles in various disciplines discussed in it.

Some recent incidents in political as well as in economic field appear to one's mind as revealing once again the pertinence of the fundamental principles stated in the *Arthaśāstra*. For example in recent days the world witnessed the fall of the communistic model of state regulated economy. In Russian Parliament, the President of Russia (then USSR) put a resolution for the deletion of the word *socialist* from the Russian constitution. In Russia and in many other communist countries, the State regulation of economy was on the verge of



collapse; and in some other Socialist countries, the change has already come into existence from a State-regulated economy to free economy. The rapid fall of the concept of completely State regulated economy during these years is rather a surprising phenomenon in the political world today. It is not intended here to discuss it in detail, but it stimulates one to think about: why a political philosophy, which flourished in the first and second quarter of the twentieth century seems to fail and also, upto what extent can the State control become effective and secondly whether, there are some fundamental principles which govern all political philosophies. These are very valid points which need concentration.

While going through the treatise, viz., Kauṭilya Arthaśāstra, one observes that Kauṭilya gives due importance to the basic problems in the field of Economy, Polity, Law etc. Here it is proposed to show some glimpses of these thoughts.

In a State-economy price control is an important factor which is not neglected by Kauṭilya. He mentions that prices should be controlled in such a way that they may not affect the consumers adversely; even a big profit should be avoided which would be injurious to the subjects.<sup>1</sup> Kauṭilya knows that an earning of profit is a lawful pursuit for the merchants; but he is also aware of the means and methods by which a merchant draws on excessive profit from the pocket of a consumer. While comparing the frontier officer with a trader, in the topic of calamities of the State, Kauṭilya says that a trader is more dangerous as joining together and raising or lowering the prices of goods. The trader makes a profit of one hundred *paṇas* on one *paṇa* or of one hundred *kumbhas* on one *kumbha*.<sup>2</sup> Kauṭilya is aware of the consumer's

protection and has suggested various penalties and has warned against these thieves in the guise of traders.<sup>3</sup> He has suggested punishments not only for the traders but also for the officers shielding their faults.<sup>4</sup>

In the Land-policy stated by Kautilya, crown land and private land were differentiated; but the land could be confiscated in the case of those, who did not cultivate them and could be given to those who could cultivate them. The right of selling the gifted land was prohibited. All the economic fields were under the control of the king. Private enterprise also was being encouraged and was given full scope; however it was not unregulated. Every person was free to choose his occupation, still some controls were advocated through the medium of guilds of artisans, craftsmen, traders etc. There were various superintendents to supervise the departments such as state-farms, forests, metals, manufacturing, mines, weights and measures, textiles etc.

Some sort of control over agriculture and trade is always necessary as Indian agriculture is without any serious modifications till comparatively recent times also. Kautilya is fully aware of the general pattern of Indian life with its base in agriculture, cattle-rearing and trade, and seems to be more liberal towards the agricultural community. The system of giving agricultural loans to the farmers by the State was prevalent at his time. He has discussed the defaults in the repayment of debts. The modern Indian economy is also primarily dependent upon agricultural production, but agriculture mostly depends upon the vagaries of Nature. Drought, severe rain and other calamities hinder the growth of agricultural products. In order to overcome these constraints, the government tries to help

the farmers by way of supplying subsidised seeds or fertilizers, providing for irrigation and also by giving *takkāvi* and other types of loans at the minimum rate of interest. However, helping the farmers for the production of agricultural goods is not at all a new concept. Kauṭilya has discussed this topic of giving loans and has indicated the limit upto which the loan can be waived by by the government. He says the king should allot the arable fields to the farmers who desire to cultivate it. He should help them with seeds, grains, cattle and money; the farmers should pay these back at their convenience. He should grant them favours and exemptions which would cause an increase in the treasury but he should avoid such favours as would cause loss to the treasury.<sup>5</sup> Here a hint given by Kauṭilya is very significant. He says "A king with a small treasury swallows up the citizens and the country themselves".<sup>6</sup>

The rules, regulations and controls prescribed by Kauṭilya are closely related with the intricacies of human mind in society. Society comprises of group of individuals and the behaviour of human mind is basically an important factor which Kauṭilya has taken into consideration while defining the strategies of control and regulation of State economy. He says "Just as it is not possible, not to taste honey or poison placed on the surface of the tongue, even so, it is not possible for one, dealing with government money, not to taste it in however a small quantity".<sup>7</sup> or "Just as a fish moving inside the water cannot be known when it drinks water, like that, the officers appointed for carrying out works cannot be known when appropriate money".<sup>8</sup>

Although the modern techniques of corruption are changed, the nature of human mind remaining the same,

the solutions to this human problem, though of economic nature, are found in Arthaśāstra.

After observing some glimpses of the ever-lasting principles in the field of Economics, it is worthwhile to turn to the section of law in Kauṭīliya Arthaśāstra, because, Arthaśāstra and Daṇḍanīti is primarily concerned with rulership, which involves questions of administration, including the administration of law and punishments of criminals. The text of Kauṭīliya Arthaśāstra has devoted two chapters for vyavahāra, i.e., law, which is one of the important subjects in Dharmaśāstra also. Arthaśāstra has accepted the authority of Dharmaśāstra on this subject and has given the highest rank to Dharma with a broader scope. It also includes Dharmaśāstra in the regular curriculum of a young prince and largely represents law in its chapters viz., *Dharmasthīya* and *kaṇṭakaśodhana*. It also prescribes that in the conflicting cases, the king should decide the matter relying on Dharmaśāstra. But going a step further, Arthaśāstra text mentions that, if Dharmaśāstra comes in conflict with any rational or equitable rule than the latter should become a deciding factor and these should not remain the letter of śāstra.<sup>9</sup>

The reason is : Though the subject of law is discussed in both viz., Dharmaśāstra and Arthaśāstra, the perspectives of these two sciences are totally different. They differ basically in their aims and achievements. Dharmaśāstra prescriptions are for the interest of an individual seeking its *abhyudaya* and *niśśreyasa* both while Arthaśāstra gives prominence to the interest of a State.

Dharmaśāstra texts, realising the importance of Rājadharmā included the topic of Rājadharmā; But Arthaśāstra had no concern to include ācāra and prāyaścitta which were the subjects of Dharmaśāstra.

Arthaśāstra was established as a separate science on *Rājanīti*. It came before the people not as a compilation of old theories but in a remodelled form, easy for the application. Accepting the realistic and worldly approach as opposed to the idealism and strictly religious principles of Dharmaśāstra, Kauṭilya tried to give a rational view-point even in the province of law. Some illustrations will indicate his perspective to handle the legal problems, in comparison to that of Dharmaśāstra.

1. Dharmaśāstra texts ordain an application of ordeals in doubtful legal disputes, in accordance with the religious ideas, while Arthaśāstra describes several degrees of judicial torture, to be applied to persons suspected of crime.
2. Dharmaśāstra in family law prescribes it sinful for a married couple to separate by mutual dislike while Arthaśāstra allows divorce on the ground of mutual dislike of the husband and wife.<sup>11</sup>
3. After giving the decision on the case in dispute the *dharmastha* and *pradeṣṭā* (i.e., the judges) in Arthaśāstra have the right to state monetary punishment or corporal punishment to the guilty; but in Dharmaśāstra the judge can say only by means of wordy reproof or by expression *fie* (ॢ) but the authority to give punishment goes to the king.

These are some glimpses of the thought expressed by Kauṭilya in Arthaśāstra. He has suggested many stringent controls, penalties and punishments for the regulation of State economy and administration. The measures sometimes seen to be rigid, however, he had taken into consideration the human mind. In the above illustration, the failure of the communistic model of the State-regulated economy was mainly attributed to the neglect of individual mind, its aspirations and its weaknesses. While determining the relationship between the individual and the society a balance should be maintained between the identity of an individual and the interest of the society.

### REFERENCES

1. KA II.16.6 : sthūlamapi ca lābham prajānāmoupaghātikam vārayet.
2. KA VIII.4.34-36 : antapālah paṇyasampātānugraheṇa vartayati, vaidehakāstu sambhūyapaṇyānamutkarṣāpakarṣam kurvāṇa paṇe paṇasātam kumbhe kumbhasātamityājīvantī.
3. *ibid* IV.1.65 : cōrānacorākhyān . . .
4. *ibid* II.21.14 : tadevāṣṭagaṇamadhyakṣasyācchādayatah
5. KA II.1.8/13/14/15 : karadebhyah kṛtakṣetrāṇyaika puruṣikāni prayacchet... dhānyapaśuhiraṇyaiscāitānanugrṇhīyāt. tānyanusukhena dadhyuh. anugrahaparihārau ca etebhyah kośa-vṛddhikarau dadhyāt, kośopaghātakau varjayet.
6. KA II.1.16 : alpakośo hi rājā pauraajānapadāneva grasate.
7. KA II.9.32 : yathā hyanāsvādayitum na śakyam jihvātalaṣṭham madhvā viṣam vā |  
arthastathā hyarthacareṇa rājñyah svalpopyanāsvādayitum na śakyah ||

8. *ibid* II.9.33 : matsyah yathāntahsalile caranto jñātum na śakyāh  
salilam pibantah |  
yuktāstathā kāryavidhou niyukta jñātum na śakyāh  
dhanamādadhānāh ||
9. KA III.1.45 : śāstram vipratipadyeta dharmanyāyena kenacit |  
nyāyastatra pramāṇam syāt tatra pātho hi naśyati ||
10. Bārhaspatya Smṛti - hema agni ambu ... sādhanāṅgāni vai daśa.
11. KA III.3.16

DEVA SANGEETHAM

## THE IMPACT OF NATIONALISM ON SOUTH INDIAN POETS

with special reference to

NĀMAKKAL RAMALIṄGAM PILLAI

“Nationalism is a political movement which seeks to attain and defend an objective we may call National Integrity”.<sup>1</sup> This Nationalism involved the revolutionary recognition of the right of National self-determination, the right of individuals to determine the Sovereign State to which they would belong and the form of government under which they would live. Prof. Hayes classifies Nationalism as *Humanitarian Nationalism*, *Jacobin Nationalism*, *Traditional Nationalism*, *Liberal Nationalism* and *Integral Nationalism*.<sup>2</sup> For certain groups of people Nationalism is not a mere political programme but religion that has come from God. In India Sri Aurobindo Ghose is the best example. Nationalism with him was not a political or economic cry. It was a burning religious emotion, the *Voice of God in Man*, the invincible demand on the part of the great Indian



spiritual culture for expression through the re-awakened soul of the world. He says "Nationalism is an avatar of the eternal and must do its god given work before it returns to the bosom of the Universal Energy from which it came".<sup>3</sup> Thus, as an apostle of new Nationalism, he spiritualised the movement.

The rise of Indian Nationalism was the outcome of the action and interaction of numerous social, economic and political forces which evolved during the British period. It passed through various phases of growth. As it advanced from one phase to another its basis broadened, it evolved clear objectives and its forms of expression became more varied. Indian Nationalism passed through five successive stages of its development. The *Brahmo Samaj* (1828) was the first religious expression of the rising National awakening. The next phase is the *Liberals* that begins from 1885 to 1905. Then comes the *Extremists* who dominated the movement by the racial and the spiritual superiority of the Hindus over the races and religion. The rise of *terrorist and revolutionary movement* occupies the fourth phase. The last phase is the glorious Gandhian era. Nationalism under Mahatma Gandhi's leadership had crystallised its ideals, its main tenets were communal harmony, national unity, non-violence, mass uplift, religious tolerance, civil liberties and political rights to all persons irrespective of any consideration of caste, religion or community. He stood for rich and diversified nationalism in which there was to be ample room for every constituent part of the nation to develop itself fully and freely. Scholars call this nationalism as antiplutocratic Nationalism since it aims at the needs and aspirations of the semi-starved million, the *daridranārāyaṇa* of the country.

## **The Impact of Nationalism on Indian Literature**

One cannot under-estimate the role of writers, especially the poets of India in the National Movement. Among all the weapons used in the National Movement, *the pen of the poet* was the mightiest and powerful. What ever the poets sang, they mixed with the National consciousness; whether it be of Gods or Goddesses; Hill or Hillocks every thing was used to create patriotic fervour among people. Poets hitherto unknown became popular by singing on Nationalism. Even the Mystics and the Humanists mixed this National theme in their writings. The poems composed with patriotic fervour, enslaved the emotions and feelings of the educated and the illiterates; people who never sang songs in their life-time began to sing the rhythmic songs composed by the poets of National Movement. They injected in the vein of the people the real spirit of Nationalism. Some songs kindled the anger and fury and raged the fire and some awakened India which was in deep slumber; some other songs opened the eyes of inner man to see his follies, evils and his slavery to the good old blind traditions and social injustices. Bankim Chandra Chatterji's *Bande Mataram* the sublime song and hymn that moved the whole people to bursting national activity, to tremendous sacrifice and reverence for the country is the best example. It became the national slogan and creed, an ideal and an embodiment of the national spirit. This song gave the vision of the Mother. The English version of the song is as follows:

“Terrible with the clamourous shouts of  
seventy million throats,

and the sharpness of swords  
 raised in twice seventy million hands,  
 who sayeth to thee, Mother, that thou art weak?  
 Holder of multitudinous strength,  
 I bow to her who save,  
 to her who drives from her the armies of her foemen,  
 the Mother".<sup>4</sup>

Mahākavi Subramanya Bhārati (1882-1921) has translated this poem and sings in the same vain, perhaps, in an increased rhythm and zeal.

*"Muppadu koḍi Mugamuḍayāl-Uyir  
 Moimbura Onruḍayāl - Ivaḷ  
 Seppu Mozhi Padinettūdayāl enir  
 Sindanai Onruḍayāl"*<sup>5</sup>

Bhārati lived through a momentous period, the political upheaval in India that followed the partition of Bengal in 1905; the split in the Indian National Congress resulting in the formation of two wings-the *moderates* and the *radicals*; the emergence of three slogans that introduced a new mood among the educated classes in India-Swarāj, Boycott and Swadeśi; the advent of Gandhi on the political scene of India-all these events influenced Bhārati and he in turn influenced the course of some of them especially in South India. In his vision Nationalism was not purely political it did not mean freedom from foreign yoke alone; Bhārati's concept of Nationalism embraced a total emancipation in all spheres of human life. He visualised that all the shackles that bound mankind be shattered. Every word of his poetry was tonic to the Tamils. His songs rejuvenated the old; revived the dissipated youth. He waged a poetic war against all forms, superstitions, irrational

conventions and inequalities in the country. In his poem *Freedom* one can see the feelings of the poet.

"Freedom, Freedom, Freedom!  
To the Pariahs, to the Tiyas to the Pulayas,  
Freedom!  
To the Paravas, to the Kuravas, to the Maravas,  
Freedom!  
Come, let us labour all,  
Sparing naught and hurting none,  
Walking in the way of Truth and light.  
There shall be none of low degree,  
And none shall be oppressed.  
Born in India, all are of noble birth.  
Wealth and learning - may they flourish,  
With joy of mind, let us live  
Like brothers all alike.  
Perish ignorance  
In man and woman, alike,  
No more of subordination.  
In every walk of life equality.  
Man and woman shall equal be  
In this land of ours.  
Freedom, Freedom, Freedom  
To the Pariahs, to the Tiyas, to the Pulayas,  
Freedom,  
To the Paravas, to the Kuravas, the Maravas,  
Freedom!"<sup>6</sup>

In Malayalam, Vallathol Narayana Menon (1878-1958) occupies a predominant position. He is considered as the prince of National awakening in Malayalam. For him liberty is the real salvation. He found his spiritual Guru in Mahātmā Gāndhi who combined in his political thinking respect for traditional

ways of endurance with the modern spirit of revolt against unrighteous authoritarianism. Vallathol deeply revered the glories of the Indian heritage. He consciously indulged in propagating the cause of freedom. All the fire his words possessed was utilised to inflame the patriotic feelings of the people. Just like Bhārati, who gave the essence of freedom movement in *Pāñcālī Śapatham* Vallathol reveals his spirit of revolt against any form of domination in his narrative poems with purāṇic themes. In his *Gaṇapati* (1913) we see Pārvaṭi instigating Gaṇapati against the domination of Śiva. In *Bandhanasthanaya Anirudhan* (1914) (Anirudhan, The captive) Uṣa the heroin defies the authority of her father for the sake of love. In *Achanum Makalum* (1936) (Father and Daughter) Śakuntala who is the very incarnation of patience, endurance and submissiveness expresses gentle but firm protest against the irresponsibility of her own parents. For Vallathol the number one enemy of mankind is poverty. He writes;

"Death is common - but  
This burning in hunger, only in our land  
In this cremation ground, where pile up  
The corpses of slaves from disunity"<sup>7</sup>

Though a staunch devotee of Mahātmā Gāndhi, if the methods of Lenin would deliver the goods, Vallathol was prepared to be his disciple too.

In Telugu, I am tempted to quote a lyric of Gurajāḍa Appa Rao (1861-1915), a trend-setter who popularised lyricism in Modern Telugu Poetry.

"*deśamunu premincumannā*  
*manci yannadi pencumannā*. . . .

*desamante maṭṭi kāḍoy*  
*desamante manuṣuloy*"<sup>8</sup>

"Love the country  
Nourish whatever that is good  
A country does not mean a place of earth  
A country does mean its people".

In Tamil, after Bhārati there existed a void. The Tamil poetic world suffered from a dearth of poets who could sing about the nation and its glory. Fortunately Nāmakkal Rāmalingam Pillai filled this great vacuum. Nāmakkal Rāmalingam Pillai was born on nineteenth October eighteen eightyeight (19.10.1888) at Moganur, Salem district of Tamilnadu. He was the eighth child of his parents other children being female. He has his early education in Nāmakkal and Coimbatore. After School education he had his College education at Coimbatore upto F.A. He could not continue his education due to sickness, he lost interest in education and began to spend lot of time in drawing, paintings and in composing poems. Nāmakkallar proved himself as the best artist of his days. His admirers encouraged him to draw more paintings on National leaders. Thus, through paintings he came to the political platform. The hidden qualities of a poet in him, urged him to compose poems on the burning problems of those days viz., freedom. Nāmakkallar entered the political arena when he was about twenty years. The division of Bengal in 1905 by Lord Curzon paved the way for the unity of India. People, hither to scattered and in deep slumber were awakened and united. Patriotic fervour was infused. *Karmayogi* and *Bandemātaram* added fuel to the fervour. Heroic speeches of the National leaders like Surendranath Banerji, C.R. Das, Lajapatirai, Gokhale,

Bipin Chandra Pal and Tilak that were published in the above two magazines had tremendous influence on Nāmakkallar. He surrendered himself for the National movement. By his eloquency he attracted the gatherings and soon he became a congress leader. He developed contacts with the National leaders and conducted several congress meetings at Tiruchi and other places.

After returning from South Africa, Gāndhiji joined the National movement. The historical speech that was delivered by him at Banaras Hindu University at the request of Madan Mohan Malaviya attracted thousands and thousands of people in the country. There was truth and sincerity in his speech. The so called extremist who were a party to the luxurious life of the aristocrats and the princes of those days were betrayed by his speech. People hitherto filled with extremistic thinking and belief in *bomb-cult* began to realise the power of Non-violence. They developed faith in Gāndhiji and his path. Nāmakkallar was one among the thousands of young men who were greatly influenced by Gāndhiji. He gave primary importance to the National integrity and the concept of *One India*. He devoted all his poetic talent to the National Movement and earnestly propagated Gāndhian Philosophy. His songs upheld the age-old Indian culture. In every walk of his life he began to practice Gāndhism. Nothing was written by him without a mention about Gāndhi and Gāndhian thoughts after accepting Mahātmā Gāndhi as his guide. Hence there is no wonder in calling Nāmakkallar as a Gāndhian poet.

Nāmakkallar lived in a turbulent period when the National leadership was lingering between the *Moderates* and the *Radicals*. Fortunately the light of

Mahātmā Gāndhi drew him nearer. This light modified the poet's thought and feelings and the very faculty of his imagination. The impact of Bhārati on the Modern Tamil poets was so great that most poets who followed him became sattellites. Three main poetic springs, viz., songs with social consciousness and love of language, songs of patriotism and children songs sprang from Bhārati. Bhārati Dāsan developed the first, Nāmakallar developed the second, Deśiga Vināyagam Pillai the third. Among these poets Nāmakallar and Deśiga Vināyagam Pillai accepted the *Dual Nationalism*, and Hindu Indian culture. Bhārati Dāsan and his followers opposed this dual nationalism and stood for Tamil Nationalism alone. Just as he accepted Mahātmā Gāndhi as his *Political Guru* Nāmakallar accepted Bhārati as his *Poetic Guru*. He deified liberty on the lines of Bhārati. Nāmakallar's *Deśiya Malar* is a wonderful anthology to understand the concept of Nationalism of the poet. For him Gāndhism is the only salvation to attain freedom and independence. He believed that horses and elephants cannot fetch freedom, physical valour and mighty weapons are mere a waste. Ahimsa and Truth are the means to achieve the end. His famous song

*"kathiyinri rathamini yutham onru varugudu  
sattiyattin nītiyattai nambum yārum seruvīr"*

(A war is coming without weapons without blood  
Come and join all who believe in the perpetuity  
of the truth)

*"ondi andi kundu vittingu  
kuyir parithal inriye"*



*mandalathil kandilāda*  
*sandai onru pudumaye*"

(It is not a war to snatch the lives by throwing bombs in hideouts. It is an unseen and unheard war in the world.)

*"kutirai illai yānai illai*  
*kollum āsei illayiye*  
*ediri enrum yārum illai*  
*errumāsai illadāi*"<sup>9</sup>

(There is no horse or an elephant.  
 Neither the desire to kill nor an enemy to aim at.)

He wrote this song during the freedom struggle and it made him very popular among the people. It was used as a marching song by the volunteers who, led by Rājāji, marched to Vedāraṇyam as part of the salt Satyāgraha.

In his *Sudhandhara Sabadham* (The Freedom Oath) he ventilates his views of Ahimsa and Truth. For him they are not just to get freedom to the country. They are essential for a peaceful life, for the social and economical development of the country, to eradicate poverty, social evils like untouchability and in equality and to establish a socialistic pattern of society.

Though not directly, in an indirect way the poet vehemently attacks the divisive forces which try to split the country on racial and linguistic basis. As we have seen already he has the love for Tamil Language, Tamil-nadu and Tamil Culture. At one place he dreams that the waves of Tamil should cover the whole nation. But, he doesn't encourage language fanaticism at the cost of the unity of the country. Eye may be a precious

organ but if it is not in the body, what is the use of it? For him Tamilnadu and Bhārath are one and indivisible. When he sings the glory of Tamilnadu, he thinks of whole India. In *En Nāḍu* (My country) he sings as follows :

*"India nāḍidhu ennuḍai nāḍe  
enru dinam dinam niyadai pāḍu*

. . . . .

. . . . .

*muttamizh nāḍenran munnaiyar nāḍu  
murrilum sondam enakkenppāḍu"*<sup>10</sup>

India is my own country  
Every day you sing of this country  
This Tamil land is my ancestral land  
Sing that it totally belongs to me

One can see the sublimity of the poet in the following verse, where he portrays Gāndhi as Tiruvalluvar.

*"Tamizhargal ulagukkeenda  
valluvar tāno enna*

. . . . .

. . . . .

*Gāndiyār endum kolgai  
namadenum perumaiyoḍu  
nam nāḍu nanmai peṣum"*<sup>11</sup>

The world should say of Gāndhiji  
Is he that Valluvar who was given  
By Tamils as a boon to the World

Any casual reader of this piece, cannot miss to grasp the intention of the poet. Here he indirectly tells that

Gāndhism is nothing but *Valluvam* (the principles of Tiruvalluvar).

It also gives an implied meaning that Mahātmā Gāndhī is an embodiment or a living example of *Thirukkural*. This wonderful comparison of the poet paves the way for the unity of the Nation.

We boast that ours is an Independent Country. But honestly speaking, there is a long way to attain a perfect Independence. We got political independence but socially and economically we have not attained perfect independence. People who once spoke Truth and Non-violence became self-centred. The *Rāmarājyam* dreamt by Gāndhīji still remains as a dream. The name of Gāndhīji is being used as a clear pass-port to enter into the land of filthy politics. As a Tamil poet satirically states 'since Gāndhīji loved the slums and slum dwellers our politicians converted the whole Nation as a slum'.<sup>12</sup> There is a moral decay in the whole set-up, Nāmakkallar who was disappointed by this state of affairs, writes as follows.

*"sattiyam nammil kuraindadāl - pala  
sangadam vandu niraindade  
pattiyam vittup pirindidil - enna  
payanula vāgum marunduga!"*

As Truth is decreased in us  
Problems arose and mounted  
As prescription we have forgotten  
Medicine became useless.

*"neeril kulitidum āsaiyāl - serrai  
nirayatan meniyil pusalpol*

*urai tirutida eṇṇinom - sonda  
uzhal migundida paṇṇinom*"<sup>13</sup>

With a desire to take bath in the pond  
We applied on us all mud  
We tried to correct the country - but  
We piled up corruptions horribly.

Thus, we see that the spirit of Nationalism was not only responsible for the social, economical, political and spiritual awakening of the country but for the emergence of innumerable poets in India. Poets who touched the theme became great and familier. Among these poets Rāmalingam Pillai stood firmly for Gāndhian thoughts and devoted his literary talents to spread the greatness of Mahātmā. His Nationalism is nothing but Gāndhism. After Independence, when many other well-known poets of South India were carried away by diverse socio, economic and political ideals, rather waves, Rāmalingam Pillai firmly stood for one ideal. It can be boldly said that no South Indian poet has sung so excellently with exuberance about Mahātmā Gāndhi as Rāmalingam Pillai.

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*M. PARAMKUSHA RAO*

## **HERB THESAURUS IN ĀYURVEDA**

### **PREFACE**

Commentators of Nighaṇṭu and Kośa books preliminarily detail synonyms of Āyurvedic herbs. They are being linguists find ease in orienting the synonyms to their pharmacological actions<sup>1</sup>. In the latter years neo-āyurvedic scholars maintained the similar practice. Such linguistic explanations lie far away from the original identity of the herb. Besides, this method has hampered the rationalism and scientific design of Dravyagūṇa.

In this paper Āyurveda Herb thesaurus intends to rederive the names of the drugs given in Bhāvaprakāśa Nighaṇṭu. Bhāvamiśra has given various names for the drugs mainly aiming at the identity. Hence the synonyms are detailed here to reveal the identities of the drug. It is unlike the earlier writings based on the pharmaço-therapeutical effects of drugs. Prevalent vernacular names are given in English transliteration

form to illustrate the exact pronunciation. Latin names of the drugs mentioned are according to Hindi commentary by K.C. Chuneke<sup>2</sup> on *Bhāvaprakāśa Nighaṇṭu*. Latin synonyms have also been produced wherever feasible. Altogether the Thesaurus may serve as one stop reference of *Āyurvedic* drugs' nomenclature. It is also aimed at carving a systematic and scientific backdrop for the subject of *Dravyagūṇa*. This thesaurus can be considered as the *Nirukta* of *Āyurvedic* drugs aimed at morphology of the drugs.

### Synonyms - Origin and Development

*Āyurvedic* herbal drugs' identification is described in the form of several coded words i.e., synonyms for the want of communication and transportation facilities in ancient India.

The synonyms of each drug increased gradually in the latter years. During Vedic period one herb does not has more than one name. In *Āyurvedic Samhitas* every drug has acquired more than two names. The number of synonyms has increased further during the period of *Saṅgraha Grantha* (after third century AD). The reasons for this growth are summarised here.

#### 1. Time Factor

As the time passes certain drug has acquired newer names due to increased understanding about it. In other words the plant of antiquity has more number of synonyms. New herbs like exotic and imported items have minimum names. Diversity of Indian languages is also one of the contributing factors to this phenomenon.

## 2. Wider distribution

Herb available at several places has been given more synonyms. The herbs of endemic nature and available in limited areas have minimum names. Ex. *Kumkumam* and *Elā* etc.

## 3. Popularity Factor

The herb popularly used has acquired more number of synonyms. Ex. *Guḍūci*, *Āmalakī* and *Haritakī* have many names.

All synonyms of the herbs are enlisted by the subsequent writers of Nighaṇṭu / lexicons to provide the convenience of ready reference to the future learners. These lexicons are earlier called as *Nāma Nighaṇṭu* as they contained only the list of the drugs' names. Ex. *Paryāya Ratnamāla*. During course of time they have been slowly transformed in to pharmacological dictionaries (*Vaidyaka Nighaṇṭu*) in which the properties and pharmacological actions of the herbs are incorporated along with the names.

Dhanvantari Nighaṇṭu and Rāja Nighaṇṭu are few standing examples of this metamorphosis. Therefore the synonyms of Ayurvedic herbs found in literature are primarily targeted at their identity.

## Synonyms and Derivations

According to Pandit Narahari<sup>3</sup> synonyms are to be derived from seven different viewpoints.

1. *Rūḍhi* : Conventional usage of the name for which no logical basis is found.



2. *Svabhāva* : Natural behaviour of the plant in given surroundings and its interaction with fellow beings is the *Svabhāva* of the plant.
3. *Deśyokti* : Regional name of local language is *Deśyokti*. Certain synonyms for which linguistic derivation is not found can be attributed to its vernacular name.
4. *Lāñcana* : Cardinal morphological sign seen conspicuously is *Lāñcana*. The exact identity of the plant is arrived on its basis.
5. *Upamā* : Analogy of a familiar object animal by the help of which the identity is arrived in primary instance.
6. *Vīryam* : Popular pharmacological properties and actions are to be considered to explain a synonym named after its action.
7. *Itarāhvaya* : Remaining reasons on the basis of which the synonym is tokenised are considered as miscellaneous category.

K.C. Chunecker, the Professor Emeritus in Dravyaguṇa many a times has suggested in his discourses that majority of the synonyms are oriented to identity rather than to their pharmacological actions. According to Pandit Narahari, *Vīryam* is only one factor indicates the pharmacological significance. Infact synonyms of this aspect are found with the popular 'drugs of choice' in given indication.

## Examples :

1. Plīhāri - *Tephrosia purpuria*
2. Vayasthā - *Emblica officinalis*
3. Krimighñā - *Embelia ribes*
4. Kuṣṭaghñā - *Acacia catechu*

Vaidyaka Nighaṇṭu books, which exclusively dealt the pharmacological aspects of the herbs in separate verses, preceded by a verse on their synonyms. The metamorphosis of nighaṇṭus also supports the Chuneker's viewpoint.

The present author being convinced with the foregoing sequel have ventured re-examining the synonyms from a changed angle i.e., detailing the synonyms from the identity viewpoint. It has revealed many hitherto unknown and meddlesome information packed in the synonyms / code words.

Ex.1. Guḍūci (*Tinospora cardifolia*) Guḍam roga bhayam jayati iti. That which vanquishes the fear of disease is called as Guḍūci. The earlier detailing is wider being applicable to many plants those that can ward off disease phobia.

Guḍūci has another derivation i.e., 'Guḍa Veṣṭane' means Guḍūci is en-covered. The stem of Guḍūci is covered with a thin membrane (corky cell layer). It prevents the moisture loss. The second meaning is more apt and explains the identity.

2. Picumarda (*Azadirachta indica*) Picuḥ - Kuṣṭam mardayati iti. That which mitigates skin diseases is called Picumarda. Picu is not a much familiar synonym

of skin disease. If the above explanation were appropriate one or other drug indicated in skin diseases would have also been named after Picu. The word has another meaning as Rākṣasa. Even today the practice of beating the persons believed to be afflicted with Rākṣasā with Neem tree crotches is in vogue. The prevalent social practice is utilised as aid to provide the identity of Neem clearer and faster.

Inspired by the modernistic revelations the author have extended their effort to review the synonyms of the herbs denoted in Bhāvaprakāśa Nighaṇṭu considering it as the latest text, prior to foreign invasion in India. Available Sanskrit dictionaries and commentaries on various Kośa and Dravyaguṇa texts are consulted profusely in this process. Efforts are made to arrive at a satisfactory meaning suited to the plant morphology on direct observation.

A greater stress is laid on the following aspects.

## 1. Vernacular names and Sanskritization

Deśyokti i.e., vernacular names are the basis of several synonyms as accepted by Paṇḍit Narahari. Ācharya Hemacandra Sūri (11th A.D.) has written an exclusive book on Sanskritised vernacular names named as 'Deśināmamāla'. Bhāvamīśra has denoted certain popular vernacular names of Hindi lands of India, saying as 'iti loke'. Hemacandra Sūri has opined that the derivation of the synonyms originated from local names is not possible even for Vācaspati i.e., Lord Brahma.

Vācaspate rāpi matihi na prabhavati divya yugasahaśreṇa

Deśeṣu ye prasiddha tām śābdhān sarvataha samuccetum

(Deśināmamāla)<sup>4</sup>

Therefore, the synonyms for which the Sanskrit derivation is difficult can be considered as originated from vernacular names.

At certain instances the Sanskrit names have also been modified in to local languages. But such names can be identified at ease as they possess proper derivation in Sanskrit.

Ex.1. Śringavera = Śringaveram (Telugu). Vera means root. A root looks like a horn (Śringa) is called as Śringavera i.e., Śuṇṭhi (*Zingiber officinalis*).

Ex.2. Priyāla is also named as Cāru. This name is the modified form of Telugu name Sāra (Ramachandra, T. 1991)<sup>4</sup>

Ex.3. Tumburu : The word could not be defined in Sanskrit as no root (Dhātu) is found. Hence it can be presumed that various vernacular names of the herb have formed the base for Sanskrit name. Because all the vernacular names are nearer to Sanskrit name Tumburu.

Table - 1

The various vernacular names of Tumbūru (Kīrtikar and Basu)<sup>5</sup>

Language	Name
Hindi	Tumburu
Bengali	Tāmbūla
Marathi	Tūgaru
Kannada	Tumvuru
Telugu	Tundurulu
Punjabi	Tumbar

Hence it is obvious that the popular local names have been Sanskritized wherever felt needed.

The process of Sanskritization has been practised similar to Latinization. It is quite evident in the instances of imported herbs. The Arabic name Haphīm (opium) is Sanskritized as *ahipheṇa*. Tobacco is changed as *Tamakuḥ*. Sanskritization is a common practice to promote universal acceptability in ancient India. (The hypothesis is made by the author and is modifiable).

## 2. Morphological Characters of the Plant

Several medicinal plants have been named after the conspicuous morphological characters. They provided clarity of identification. Such synonyms if screened meticulously can solve the problem of 'Controversy' in the field of Ayurvedic medicinal plants. Many a times the morphological characters are denoted on the basis analogy with popular animals.

Ex. *Kroṣṭukavinna* = Fox tail. The inflorescence of *Prṣniparṇi* (*Uraria picta*) looks like a tail of fox.

Ex. *Maṇḍūkaparṇī* = *Maṇḍūka* = Frog, *Parṇī* = Leaf. The leaf of *Maṇḍūkaparṇī* (*Centella asiatica*) appears like extended frog's web.

Ex. *Markaṭī* = *Markaṭa* = A monkey. Inflorescence tip of *Apāmārga* looks like a tail of monkey. Hence it is named as *Markaṭī*.

Ex. *Pārāvatapadī* = *Parāvata* = Pigeon, *Padi* = Leaf. The stem of *Jyotiṣmati* is similar to that of the

pigeon legs in appearance. So, it is also named as Pārāvatapadī.

Ex. Karañja (Karaṃ = Hand, Ja = Born) = The nail. The fruit of Karañja (*Pogamia pinnata*) looks similar to the nail of an animal.

Ex. Raśana = Circular bond. The name indicates the circular marks of scaly leaves around the rhizome of *alpinia galanga*. Here it should be noted that the *A. galanga* is popularly used as Raśana in South India. It is quite logical to equate the main name (Raśana) of the drug to the officinale part rather than to leaf as done in the case of *Pluchea lanceolata*.

Hence, these synonyms if perceived only from identity viewpoint may provide newer insights in to hitherto 'Controvertial Ayurvedic drugs'.

### 3. Pharmacognostic Features

Synonyms of the certain drugs are based on the pharmacognostic features. It is done when these pharmacognostic characters helped to arrive at easier identity of the drug. Pharmacognostic identity is usually applicable to the dry / fresh officinale part of the drugs. In other words such synonyms of pharmacognostic relevance always suggest the part to be used.

Ex. *Cakrāṅgī*, *Cakralakṣaṇa*, *Kuṇḍala* and *Maṇḍalī* : All these synonyms are of Guḍūci (*Tinospora cordifolia*). They indicate the wheel like appearance of vascular bundles on the cut surface of its stem. The feature is conspicuous when the drug's officinale part is dried.

Ex. *Citrataṇḍula* (*Embelia ribes*) = Citra = Marks, Taṇḍula = Seeds. The seeds of Viḍaṅga are marked with bright yellow spots. This is a specific identification mark of Viḍaṅga.

Ex. *Suvahā* (*Elettaria cardamomum*) = Su = Good, Vahā = Flavour. The seeds of Elā bear a good flavour. The name again aimed at the marketed part of the drug.

Ex. *Śaṭhi* (*Hedychium spicatum*) = Śaṭhi = Fragment or torment. The drug is never dried unless it is cut in to pieces.

Ex. *Kṛṣṇa Bedha* (*Picrorhiza kurroa*) = Kṛṣṇa = Black, Bedha = Break = Kaṭuki. The drug's officinale part (Rhizome) looks black on breakage.

#### 4. Social Aspects

Other than medical uses of the plants are better tools to identify them. Exploring this possibility, the nomenclature has also designed on the basis of certain social utilities in several instances. This helped in identifying the plant easier and faster.

Ex. *Pataṅga* (*Caesalpinia sappan*) = Paṭṭa = Cloth, Ranga = to colour (Paṭṭa + Raṅga = Paṭṭaraṅga = Pataṅga). A red dye extracted from the wood of Patanga was popularly used to colour the cloth in ancient days.

Ex. *Rathadru* (Tiniśa) (*Ougeinia dalbergioides*) = Ratha = Chariot, Dr = Tree. The tree is popularly known for its strong and light weight wood. It is used in making of chariots.

Ex. *Kākanantika* (Apāmārga) (*Abrus precatorius*) = Kāka / Kākini = A unit of measurement. The word implies the popular usage of the seeds to weigh the gold and other precious material i.e., Rati = 125 mg (approximately).

Ex. *Arthasādhanaḥ* (*Sapindus emarginatus*) : Artha = Money, Sādhana = Tool. The tribal people use the Soap nut fruits as money in their barter system.

*Samidvaraḥ*, *Yajñāṅga* and *Yajñabhūṣaṇa* are few more synonyms based on other use of the plants.

Naming a plant on the popular uses is also found in Latin nomenclature. One good parallel example in this regard is *Dhanvayāsa*. *Dhanva* = Desert lands, *Yāsa* = Fodder. The plant is a popular fodder available for desert animals. It is also named as *Uṣṭrabakṣya* (*Uṣṭra* = Camel, *Bhakṣya* = Fodder). The Latin name of the plant is *Alhgae camelorum*.

*Vacha* denotes an interesting folk use of the drug. *Vacha* means the parrot who talks as human. The drug is given to parrots while training them for human voice.

## 5. Place of abundant availability

Synonyms of medicinal plants are many a time given after their geographical source. This process has provided information of abundant availability to procure genuine drugs.

Ex:

1. *Māgadhi* (*Piper longum*). *Māgadhi* = Magadha = Bihar.



2. Drāviḍi (*Elettaria cardamomum*) = Draviḍa = South India.
3. Girimallikā (*Holarrhena antidysenterica*) = Giri = Hilly areas.
4. Bāhlikam = (*Ferula asafoetida*) = Bāhlikā = Beluchistan.
5. Nadīsarja = (*Terminalia arjuna*) = Nadī = River grows abundantly on the banks of river.

## 6. Trade, Import and Export aspects

Medicinal plants have also been named after their trade and import. This practice is more with exported and imported plants.

Ex. 1. Koraṅgi (Elā - *Elettaria cardamomum*) = Koraṅgi = an ancient Port in Sourthern East Coast of India. The word suggests the export value of the drug in ancient India.

2. Pāraśika Yavāni (*Hyoscyamus niger*). The name is suggestive of import of the drug from Persia.

3. Turuṣkaḥ (Silhaka - *Liquidambar orientalis*). It is imported from Arab countries.

## 7. Natural attitude of the Plant

Natural attitudes of the plant and plant material are considered as Svabhāva. It incorporates its reaction and response with fellow beings and environmental changes. It is often expressed as Prabhāva, attributing pharmacological action to this word. However, the natural attitude of the plant is the primary aids for the

identification. Review of the synonyms from this viewpoint has unveiled several newer informations.

Ex.1. *Apāmārga* (*Achyranthes aspera*) - *Apā* = deviate; *Mārga* = path. The plant forces the pedestrian to divert his path as it consists of prickly flowers.

2. *Capalā* (*Pippali* - *Piper longum*) - *Capala* = Mobile. The fruits of *Pippali* moves spontaneously and slowly while drying in sun or frying on hot pan.

3. *Lajjālu* (*Mimosa pudica*) - *Lajja* = Shy. The plant shies away and the leaves fold inside on touching.

## Conclusion

The foregoing examples evidently show that once the approach towards the synonym is shifted from pharmacological to morphological viewpoint revolutionary facts on drugs will be exposed. Charaka has also opined that the first and primary name of the drugs has come from ethno source. The first name given by a tribal man is popularized and in turn the same is Sanskritized. Probably for same reason the linguistic derivation often obscured for many popular primary names. Modification of *Deśyokti* - the vernacular name given by a tribal or village dweller is an accepted method of giving names to the drugs in ancient days.

The author has humbly ventured to pick up the torn chain of *Dravyaguna*'s scientific evolution from Pandit Narahari and Bhāvamiśra. The Sanskrit to English dictionary of Monier M. Williams is extensively used in the study.<sup>6</sup> In the process, the efforts of earlier explanations on synonyms are never undermined. The

process of refinement is a continuum. It is hoped that the syllogism evoked in the explanation of names of the drug will enact the same in the applied aspects of the *Dravyaguṇa*, the backbone of *Āyurveda*.

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DWARAM V.J. LAKSHMI

**ADHYĀTMA RAMAYANA  
KIRTANAS OF SRI MUNIPALLE  
SUBRAHMANYA KAVI  
(1730-1780 A.D.) - A STUDY**

**Introduction : Musical Compositions in  
Praise of Śrī Rāma**

There have been for centuries in our country *vāggeyakāras* (poet composers) great and small alike particularly in the field of Karnatic music, who have composed songs in the form of *Padas*, *Kīrtanas*, *Kṛtis* etc., in praise of their deities of worship, propitiate them and obtain their grace. Śrīrāma, believed to be not only one of the ten *avatars* of Viṣṇu, but the Supreme Reality, *Parabrahman* Himself, has inspired a number of devout composers to sing His praise in terms of some musical form or other of their choice. Their cult has been on the increase. Telugu has been particularly fortunate to have many such *vāggeyakāras*, some of them very famous. That Sadguru Śrī Tyāgarāja' (1767-1847)

is the greatest and most famous of them of all, requires no special mention. He has been without a second. A genius of the very first order, he was an extraordinary combination of several excellencies, religious, philosophical, spiritual, musical and literary (aesthetic) qualities. His *kṛtis* were the result of an irresistibly felt creative need to give expression in the form of music to his inextricable and total involvement in God as Śrīrāma. Kancarla Gopanna, popularly known as Bhadrācala Rāmadāsa (1650 A.D.) who preceded Tyāgarāja by a century and was gratefully and reverentially remembered by him, has been a well-known name in the world of Karnatic music. There is hardly a Telugu home which is not familiar with his musical dialogue with Śrīrāma and his songs which are charged with devotional ecstasy. No less devoted to Śrīrāma of Bhadrācalam was Tūmu Narasimhadāsu (1790 A.D.) another *Bhāgavata* and a contemporary of Tyāgarāja, who too composed a number of *Kīrtanas* inspired by Rāmabhakti, which are popular in the Telugu country even today. Long before these devotional composers, Tāllapāka Annamācārya (1408-1503 A.D.) known to posterity as *Sankīrtanācārya*, *Padakavitāpitāmaha* had composed some *Sankīrtanas* about Rāma in both Telugu and Sanskrit. In our own time Sri Ādibhatla Nārāyanadasa's *Harikathas* on Rāmāyaṇa, Sri Hari Nāga-bhūṣanam, Sri Soṇṭi Sītārāmaiah, Smt. Soundaryavalli and others have musical compositions in Telugu dedicated to Śrīrāma. To this distinguished group, a veritable galaxy of *vāggeyakāras* inspired by Rāmabhakti belongs Munipalle Subrahmanya Kavi (1730-1780 A.D.) the author of *Adhyātma Rāmāyana Kīrtanas*<sup>1</sup>. He belonged to the eighteenth century prior to Tyāgarāja.

## Unique Contribution

Most of the composers mentioned above, to build their songs generally draw upon the story of Rāma, the different episodes and incidents in his earthly career as come down to them through the various versions of the Rāmāyaṇa from Vālmīki downwards, and the many characters associated with him such as Sītā, Śabari, Saumitri, Hanuman, Vibhīṣaṇa, Rāvaṇa etc. Their objective is not narration of the story of Rāma as much as the using of it allusively and illustratively to articulate the different phases and facets of their own devotional and spiritual striving, its poignancy, its despair as well as its ecstasy. In this regard Munipalle Subrahmanya Kavi is distinct in that, his *Adhyātma Rāmāyaṇa Kīrtanas* (hereafter ARK) is an earnest attempt to render in the form of Kīrtanas in Telugu, the whole of *Adhyātma Rāmāyaṇa* in Sanskrit (till the *Yuddhakāṇḍa*) which is one of the several works interpolated into the *Brahmāṇḍa purāṇa*.

The ARK is the only musical work of its kind available so far, as it is the translation of the Sanskrit work *Adhyātma Rāmāyaṇa* in Kīrtana form.

## Great Popularity

Till about six decades ago these Kīrtanas, which are 104 in all, were known to young and old in many Telugu homes. They were next only to the songs of Bhadrācala Rāmadāsa in popularity. Traditionally, it was customary to render them during the days of Śrīrāmanavami and Śivarātri.

## Are Traditions Weakening?

Unfortunately, they are little in vogue now-a-days, but for a few of them taught and learnt by the votaries of Kūcipūḍi dance, and some used occasionally in Harikatha performances. They are rarely heard, if at all in the musical concerts of today, although some of them at least without a doubt, deserve to find a place in them. Changes in taste and fashion and the generation gap are usually given as reason for this sad neglect. A deplorable weakening of the hold of tradition, as in other areas of modern life and a craze for novelty could also perhaps be cited as the other possible reasons.

## Three fold values of the work

Intrinsically the ARK has a three fold value literary, musical and philosophical and each of them requires and rewards separate study. It was conceived and composed at a time and in a social and cultural environment when Indian society, including all its castes and communities, was an organic whole bound by a shared tradition and culture in spite of the country's geographical vastness and diversity. Thanks to the continuous efforts of the exponents of the epics, the Rāmāyaṇa and Mahābhārata and of the Bhāgavata and the many Purāṇas the traditional wisdom of the *Vedas* and *Upaniṣads* and profound philosophies had percolated to every layer of society and become a possession of the people. As a result even unlettered men and women could become educated and cultured though they were illiterate. Many of the folk-songs in the regional languages would, reveal the truth of the statement. This fact may also explain how and why exponents of Harikatha in Telugu could make a free use of the ARK in their performances till recently. They

felt confident of communicating to their audience the profound philosophical truths because of the strength of the unifying culture of the land.

### **Vālmiki and Adhyātma Rāmāyaṇas**

The ARk is a Telugu version, in the form of Kīrtanas of the Adhyātma Rāmāyaṇa of Sanskrit. The Adhyātma Rāmāyaṇa itself is one of the secondary Rāmāyaṇas derived from the Rāmāyaṇa of Vālmiki, the Ādikāvya. Vālmiki's work has been the fountain-head of very rich, unparalleled, long and continuing series of works of various kinds based on it in Sanskrit as well as the major languages of India, of which Telugu is one. Subrahmanya Kavi's work takes its place in this great tradition. There is another rich and growing tradition which is actually an offshoot of the Rāmāyaṇa tradition, but of later origin and development. It is the life giving tradition of Rāmabhakti, of viewing Śrīrāma as not only an *avatar* of Viṣṇu but the Supreme God the ultimate reality, the first and last of existence and therefore the object of devotion and worship to all. The highly influential Adhyātma Rāmāyaṇa in Sankrit is a fine flower of this tradition. Therefore our author's ARk has to be seen against the back ground of and in relation to the general Rāmāyaṇa tradition beginning with Vālmiki's primeval work, the tradition of Rāmāyaṇa in Telugu in particular and the traditions of Rāmabhakti in general.

It is clearly borne in mind that the ARK is not an explicitly literary work like the other Kāvya or Prabandhas in the language, because its avowed object is to present persuasively and propagate his chosen religious, devotional and philosophical theme in the form of Kīrtanas. The Kavi employs his poetic gifts



as a means towards that end. The Kavi while recasting the 3625 slokas of the original text into 104 kīrtans, his skill in developing figures of speech (alaṅkāras) metrical devices, descriptions and other literary devices to subserve his purpose.

Kāṇḍa	No. of Sargas in Adhyātma Rāmāyaṇa	No. of Kīrtanas in ARK
Bālakāṇḍa	7	17
Ayodhyakāṇḍa	9	9
Aranyakāṇḍa	10	11
Kiṣkindhākāṇḍa	9	10
Sundarakāṇḍa	5	10
Yuddhakāṇḍa	16	47

### Subrahmanya Kavi - The Vāggeyakāra (Poet Composer)

Regarding the possible or probable reasons prompting Subrahmanya Kavi to recast the Sanskrit Adhyātma Rāmāyaṇa in the form of kīrtanas, replacing the sloka form with the form of song. All the musical features of the kīrtanas their form and structure with Pallavi, Anupallavi and Caranas, the *mudras* used, the great variety in the ragas employed, familiar as well as rare ones, the unusual usages *apūrva prayogas* in them, their decorative *aṅgas*.

Vāk is *mātu* i.e., Sāhitya (words), Geyam is *dhātu* i.e., (Saṅgīta), one who composes both Saṅgīta and Sāhitya is Vāggeyakāra. Thus, having written not only the sāhitya but set it in music himself Munipalle Subrahmanya Kavi belonged to the category of Vāggeyakāra. The various *lakṣṇas* and qualifications of Vāggeyakāra,

expected or required to possess, the classification of Vāggeyakāra into different grades as detailed in our ancient treatises on music, and the rank of distinction Munipalle Subrahmanya Kavi occupies among Vāggeyakāras.

“Vāñjmāturucyate geyam dhāturityabhidhīyate।  
vācam geyam ca kurute yaḥ sa vāggeyakārah” ॥

Śaṅgītaratnākara of Śārṅgadeva (13th century)

Śārṅgadeva enumerates the necessary qualities required for an eminent composer.<sup>2</sup>

śabdānuśāsanajñānamabhidānapravīṇatā।  
chandaḥprabhedaveditvamalaṅkāreṣu kauśalam ॥

rasabhāvaparijñānam deśasthitiṣu cāturī।  
aseṣabhāṣāvijñānam kalāśāsatreṣu kauśalam ॥

tauryatritayacāturyam hr̥dyaśārīraśālītā।  
layatālakalājñānam vivekonekakākuṣu ॥

prabhūtapratibhodbhedabhaktvam subhagageyatā।  
deśirāgeṣvabhijñātavam vākpaṭuṭvam sabhājayah ॥

roṣadveṣaparityāgaḥ sārdratvamucitajñatā।  
anuchchiṣṭoktinirbandho nūtnadhātuvinirmītiḥ ॥

paracittaparijñānam prabandheṣu pragalbhatā।  
drutaḡitavinirmāṇam padāntaravidagdhatā ॥

tristhānagamakapraudhirvividhālāptinaipuṇam।  
avadhānam guṇairebhirvaro vāggeyakārah ॥

Analyzing ARK of Munipalle Subrahmanya Kavi, many a scholar felt that he is an Uttama Vāggeyakāra.<sup>3</sup>

When Munipalle Subrahmanya Kavi intended to recast the Sanskrit Adhyātma Rāmāyaṇa translated by him into Telugu in musical form, the choice of Kīrtana was obvious, because that had been the musical form which had its existence for more than two centuries before him and already attained wide recognition as a form of sacred music by his time.

According to the historians of South Indian music the terms Kīrtana and Kṛti of today were earlier known as Saṅkīrtana and Pada as is evident from the Adhyātma and Śṛṅgāra Saṅkīrtanas of Annamācārya in Telugu and Sanskrit and Padas of Purandaradāsa - popularly known as 'Dāsara Padagalu' in Kannada language (both belong to 15th Century A.D.). Their Sāhityas are essentially of devotional character and philosophic nature.

It will be both interesting and pertinent, here to trace the origin and evolution of Kīrtana, which had gained wider and wider popularity right from its inception in the 15th Century A.D., and in the course of a few centuries fully blossomed into a fine flower of rich musical fragrance, called the Kṛti, especially, during the golden era, so to say of the three immortal Vāggeyakāras of South Indian music (Karnatic) - Śyāma Śāstri, Tyāgarāja and Muttuswāmy Dīkṣitār, together had, in utmost reverence, as the Musical Trinity (18th Century A.D.).

The musical composition of Annamācārya, Purandaradāsa, Rāmādāsa, Nārāyaṇa Tīrtha and Munipalle Subrahmanya Kavi, all come under the category of Kīrtanas. Kīrtanas generally have three aṅgas - The Pallavi, Anupallavi and Carāṇas. But there are certain differences in this regard between the

different composers. In the ARK however Munipalle Subrahmanya Kavi used all the three division, Pallavi, Anupallavi and Carāṇa without exception.

### **Musical setting in ARK**

Munipalle Subrahmanya Kavi, in his ARK follows all the essential principles and *lakṣaṇas* of the Kīrtana as traditionally observed. He, however adorns his Kīrtanas with some brilliant musical and technical beauties, which is to be seen and understood as being the effect and result of the advanced stage the form Kīrtana had already reached by his time. His was a period just prior and very near to that of Tyāgarāja. He had access of advantage of knowing certain decorative aṅgas and technical beauties implanted, so to say by renowned composers, in the same or similar form of Kīrtanas.

### **Interesting Mudrās**

*Mudrā* generally means a stamp, mark or symbol. In musical compositions it is introduced in the Sāhityas. It represents the authorship of the composition and or reveals the name of the Rāga, Tala, Place of the author or the name of a God or Goddess of whom the author is a devotee, or that of a pilgrimage centre, the type of composition etc. However the inclusion of a *mudrā* in the musical composition is not a stipulation of its *lakṣaṇa*.

As is generally observed in Kīrtana compositions, Munipalle Subrahmanya Kavi included his *mudrā* in the last carāṇas of the ARK. Some of the interesting *mudrās* of Munipalle Subrahmanya Kavi are:

S.No.	Kīrtana	Mudrā
1.	namaśśivāyate	śeṣaśailādhisamitrāya
2.	śrīrāmuniḡāncenu	śeṣācaleṣuḡau
3.	vinave śukavāṇi	śeṣaśailaśvamiyaina
4.	elamice sevimpave	śeṣagiriṇṇabhuḡau
5.	vinagadavē	śeṣagiriśuni
6.	kori kūrimi miri	śeṣācalapati
7.	śrīhimācalavarasutā	śeṣagirisa
8.	śrīrajatādrisadanā	śeṣādriśu
9.	vinave madavati	śeṣācala
10.	gauri vacoḡitaśauri	śeṣādripati

### Rāgas Employed in ARK

Munipalle Subrahmanya Kavi utilized as many as 57 Ragas for the 103 Kīrtanas in his ARK. (In addition to these Kīrtanas, there is a Cūrṇikā,<sup>4</sup> also to be rendered in music, but no raga is specified for that, the usual practice being like Padyams, the Cūrṇikās are generally sung in Ārabhi. It may be because of this reason, Munipalle Subrahmanya Kavi did not particularly mention any Rāga for the Cūnikā) while in Kṛṣṇalīlā, Tarangiṇī, Nārāyaṇa Tīrtha used only 36 Rāgas for the 156 Kīrtanas and Kṣetrayya utilized 39 Rāgas for about 334 Padas (so far available). It signifies not only the place of prominence given to musci by Munipalle Subrahmanya Kavi but also his proficiency in music as well. Among the Rāgas employed by Munipalle Subrahmanya Kavi are Bhairavi, Dhanyāsi, Kāmbhoji, Śaṅkarābharaṇam, Nāṭa, Śrīrāgam and Vasantha. All these Rāgas were mentioned in Pāḡkuriki Somanātha's Paṇḡitārādhyā Caritra (13th Century A.D.) and they were also found utilized in the songs of Annamācārya (15th Century A.D.) The ancient Rāgas like :

karnāṭakasāranga, Mangala Kousika, Lalita Pañcamī, Gōwri, Kannaḍagouḷa, and also the Rāgas, Āhiri, Nādanāmakriyā, Mukhāri, Devagāndhāri and Kedāragouḷa said to have come into vogue by the 15th Century A.D. were employed. Other Rāgas utilized by the composer were *Regupti*, *Kannaḍa*, *Gauḷipantu*, *Kalyāṇi*, *Saurāṣṭra*, *Surati*, *Pūrvikalyāṇi*, *Ghaṇṭa*, *Yadukūla*, *Kāmbhoji*, *Navaraj*, *Jujāvanti*, *Pūri*, *Sārāṅga*, *Gauḷa*, *Punnāgavarāḷi*, *Saindhavi*, *Sahāna*, *Begaḍa*, *Bilahari*, *Sāveri*, *Aṭhāṇa*, *Pharaj*, *Tōḍi*, *Deśīya* *Devagāndhāri*, *Kāpi*, *Useni*, *Ānanda Bhairavi*.

Among the Rāgas used by Munipalle Subrahmanya Kavi 4 Rāgas are Janaka Rāgas and 53 are Janya Rāgas. Munipalle Subrahmanya Kavi has not used the 72 Melakarta names (like Hanumattoḍi (or) Dhīra Śaṅkarābharaṇam etc.,) for any of his ARK.

While rare Rāgas like Mañji, Gumma Kāmbhoji, Hindughaṇṭa have found place among the Rāgas in which some of the ARK were set, it is strange that the Rāga Mohana which was among popular Rāgas as in Kṣetrayya's period (1600-80 A.D.) to conspicuously absent in the printed versions of ARK.

It is observed that in the field of Indian Classical Music, Compositions are transmitted by oral traditions and hence the original music is sustained for a long time over generations. However, in the case of some compositions of the great musical trinity, too, some are found with different *pāṭhāntaram* (different versions of notation). For example, *Vallakādanaka* kṛti of Tyāgarāja is sung in Śaṅkarābharaṇam though it is said to have been composed in *Harikāmbhoji*. Similarly Śyāma Śāstri's

*Ninnu vinā mari galadā* has two pāṭhāntarams, one in Ābheri and the other in Rītīgouḷa.

ARK is no exception for this. Some compositions are found to have become popular in different Rāgas. Some of the collections from musicians' repertoire, Mohana is found set for some Kīrtanas.

### Tālas

Most aptly were the Kīrtanas set to simple Tālas commonly in use, like Ādi, Rūpaka, Tripuṭa, Jhampā and Cāpū. But he used Āditāla more than the other tālas for his Kīrtanas.

Munipalle Subrahmanya Kavi set his Kīrtanas using Āditāla 57 times, Aṭatāla 31, Jhampā 8, Rūpaka 4 and Tripuṭa for 3 times.

Though the Tāla name for many Kīrtanas, in the printed version, is found as Aṭatāla, it is observed that all musicians including direct disciples in the Śiṣya Parampara of Munipalle Subrahmanya Kavi sing them in Cāputāla. May be the Cāputāla is a natural rhythmic pattern which is popular, even in the Bhajana Samprādyā, compared to Cāputāla and complex compositions in it. Thus ARK which are meant for both lay and learned, alike, Munipalle Subrahmanya Kavi might not have used the Aṭatāla.

### Technical Beauties

It is interesting to note that some technical beauties which have come to be more recognized and appreciated in the Kṛti Composition of the musical trinity

in the post - Munipalle Subrahmanya Kavi's period are seen, earlier, in the ARK. Among one such is Madhyama Kāla Sāhitya. Madhyama Kāla means the next degree of speed (faster laya) of the composition. The other technical beauties which featured in ARK are Svarākṣaras, Solkaṭṭusvaras, Gamakas, Rāga Rasa Poṣaṇas etc.

The ARK are indeed great musically, literally, morally, spiritually, and what is more, with aesthetic values, of rare order.

### **Necessity to Revive the Popularity**

The Kīrtanas assume special significance particularly at the present juncture, when people all around the works are besieged anguish, anxiety and agony by turmoil and tension. Man, in general, is surrounded by a heft of problems of mundane existence. He badly needs peace of mind and tranquility. There is urgent need for a revival of wholistic values which alone can bring back and lift up the society at large, to a life of peace, tranquility and true happiness. An earnest study and practice of the arts will, surely help them to achieve the much needed solace.

Rāmāyaṇa teaches the human society the ideal way of living. Adhyātma Rāmāyaṇa leads one to a deeper understanding of Ātmajñāna (Self awareness). The sweetest way of achieving is through music, which is a form of God, Himself.

Therefore, it is the bounden duty of every cultured Musician to revive, and propagate these Kīrtanas in as many ways as possible. The society as a whole should feel it a duty.



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डा. वेदान्तं श्रीविष्णुभट्टाचार्यः

## संस्काराः

सुविदितमस्माकं भारतीयसंस्कृतेर्मूलाधाराः संस्काराः इति ।

पुनर्जन्म-धर्म-आराधना-भक्तियुतैर्विशिष्टविलक्षणकर्मानुष्टस्संयुक्ता  
अस्माकं भारतीयव्यवस्था । वेदमार्गेण निर्मितैः कर्मभिरेव मनो वपुः  
इन्द्रियाणि च पूतानि भवन्तीति यज्ञयागानुष्ठानाय अर्हता सिध्यतीति च  
भारतीयशिष्टानां सिद्धान्तः ।

अपूर्वम् अनिर्वचनीयञ्च सुखं संस्कारेभ्य एव लभ्यत इति  
सर्वजनामोदं भवति । अविद्या पुण्यपापे कर्मक्षयश्च सर्वे जीवस्यैव न तु  
आत्मनः । अमुं जीवं सुसंस्कृत्य सन्मार्गे प्रापयितुम् उद्दिष्टास्संस्काराः  
सर्वे शिष्टैर्महर्षिभिरुपन्यस्ता इति निष्कर्षोऽयं विषयः ।

वैदिकैः कर्मभिः पुण्यैर्निषेकादिद्विजन्मनाम् ।

कार्यशरीरसंस्कारः पावनः प्रेत्य चेह च ।।

वैदिकैः कर्मभिरेव शरीरं पावनं पवित्रतमं संस्कृतं च स्यात्  
इति मनुर्वदति । यज्ञानां पञ्चमहायज्ञानाञ्च आचरणेनैव इदं  
पाञ्चभौतिकशरीरं ब्रह्मशरीरवत् परिणमतीति स्मृतिकर्तृणां सिद्धान्तः ।

स्वाध्यायेन व्रतैर्होमैश्चैविध्येनेज्ययासुतैः ।

महायज्ञैश्च यज्ञैश्च ब्राह्मीयं क्रियते तनुः ॥ इति<sup>२</sup>

संस्कारास्सर्वे ब्राह्मसंस्कारा दैवसंस्कारा इति द्विविधास्स्युः ।

गर्भाधानादिसंस्कारा ब्राह्मसंस्काराः यज्ञयागादयो दैवसंस्कारा भवन्ति ।

ब्राह्मसंस्कारा एव शारीरकाः । जीवः शारीरकसंस्कारानुष्ठानेन ऋषितुल्यो यज्ञयागादिदैविकसंस्कारानुष्ठानेन देवतुल्यो भवेदिति च हारीतोऽभिप्रैति । यथा-

"द्विविधस्संस्कारो भवति । ब्राह्मो दैवश्च गर्भाधानादिस्मार्तो ब्राह्मः पाकयज्ञहविर्यज्ञसौम्याश्चेति देवः । ब्राह्मसंस्कारसंस्कृतः ऋषीणां समानतां सलोकतां सायुज्यं गच्छति । दैवेनोत्तरेण संस्कृतो देवानां समानतां सलोकतां गच्छति ।"

चत्वारिंशत् संस्कारेभ्योऽष्टौ आत्मगुणान् सम्पाद्य शरीरं सुसंस्कृतं साधयेदिति गौतमोऽदिशति<sup>३</sup> । संस्कारो विविधैर्वर्णैः अलङ्कृतेन चित्रेण समानमिति जीवस्य ब्रह्मण्यसिद्धेस्संस्काराः अत्यन्तम् आवश्यका इति च अङ्गिरसा<sup>४</sup> कथ्यते । यथा

चित्रकर्म यन्धानेकैरङ्गैरुन्मील्यते शनैः ।

ब्रह्मण्यमपि तद्वत् स्यात् संस्कारैर्विधिपूर्वकम् ॥

एभिस्संस्कारविशेषैः न तु ब्रह्मत्वसिद्धिः । आत्मोपासना अपि कर्तुं पार्यते इति संस्काराणां प्रयोजनं मेधातिथिना<sup>५</sup> सूच्यते । शरीरे

अतिशयसाधनारोपणमेव संस्काराणां फलमिति वीरमित्रोदये<sup>६</sup> प्रतिपाद्यते ।  
यथा आत्मशरीरान्तर्निष्ठो विहितक्रियाजन्योऽतिशयविशेषस्संस्कारः ।

एतावता वर्णनेन अविद्यानाशनं सद्विद्यासाधनं अमृतत्वप्राप्तिः  
संस्काराणां फलम् इति वक्तुं न कापि विप्रतिपत्तिः ।

गृह्यसूत्रेषु स्मृतिग्रन्थेषु धर्मशास्त्रग्रन्थेषु च संस्कारास्सम्यक्  
निरूपिता वर्तन्ते । ते च ग्रन्थाः यथा गृह्यसूत्राणि

आश्वलायन - आपस्तम्ब - काठख खादिर - गोभिल -  
पारस्कर - बोधायन - मानव - वैखानस सांख्यायन - हिरण्यकेशी  
इत्यादीनि गृह्यसूत्राणि लोके बहुलप्रचारे विद्यन्ते ।

### स्मृतिग्रन्थाः-

वासिष्ठ - नारद - सत्यव्रत - देवल - जमदग्नि - भरद्वाज -  
पुलस्त्य - पुलह - आत्रेय - छागलेय - मरीचि - पारस्कर  
ऋष्यशुङ्गादिस्मृतयो बह्व्यः वर्तन्ते ।

### धर्मशास्त्रग्रन्थकर्तारः-

मनु - बृहस्पति - दक्ष - गौतम - शातातप - पराशर - संवर्त  
- उशनस - शङ्ख - लिखित - अत्रि - विष्णु - आपस्तम्ब - हारीतादयः  
धर्मशास्त्रग्रन्थकर्तारः बहवःविद्यन्ते ।

### संस्काराणां सङ्ख्या:-

संस्काराणां सङ्ख्याविषये सर्वथा ग्रन्थेषु नैकमत्यं दरीदृश्यते।  
केचन अष्टादश इति<sup>7</sup> केचन षोडश इति<sup>8</sup> केचन चत्वारिंशदिति<sup>9</sup>

### बहुविधा अभिप्रयन्ति:

केचन ग्रन्था हविर्यज्ञसोमयज्ञान् संस्कारेषु न परिगणयन्ति।  
केचन ग्रन्था अन्त्येष्टिं संस्कारेषु अन्यतमत्वेन परिगणयन्ति<sup>10</sup>।

वैखानसगृह्यसूत्रे<sup>11</sup> ऋतुसङ्गमनं नाम्ना एकस्संस्कारो गर्भाधा-  
नादतिरिक्ततया उच्यते।

बोधायन<sup>12</sup> - वैखानस<sup>13</sup> - अग्निवेश्यकल्पसूत्रेषु<sup>14</sup> विष्णुबलि-  
संस्कार इति एको गर्भवैष्णवसिद्ध्यर्थो गर्भरक्षणार्थश्च संस्कारविशेष  
उपदिश्यते।

### संस्काराः तेषां निर्वचनानि<sup>15</sup>

संस्काराः- संस्क्रियते पुमान् एभिः इति।

निषेकः - भार्यया योनिः निषिच्यते संसिच्यते अस्मिन् इति।

ऋतुसङ्गमनम् - ऋतुकाले संगम्यते भार्या अनेन इति।

गर्भाधानम् - गर्भो आधीयते अनेन इति।

पुंसवनम् - पुमांसमिव सूत्रे बलिप्रदानेन पुरुषवत् जनयति अनेन इति।

विष्णुबलिः - विष्णवे बलिः दीयते वैष्णवत्वसिद्ध्या गर्भरक्षणार्थं इति।

सीमन्तोन्नयनम् - सीमन्तस्य उन्नयनं उत्तोलनं यत्र।

(सीमन्तः केशरचनाविशेषः)

जातकर्म - जातस्य जाते सति वा यत् कर्म।

उत्थानम् - सूतिकागृहं शय्या वा उद्धीयते त्यज्यते शिशुना इति।

नामकरणम् - नाम्नः करणं यत्र।

अन्नप्राशनम् - अन्नस्य प्राशनं भोजनं यस्मिन् तत्।

पिण्डवर्धनम् - पिण्डः शिशोः देहः वर्धते अस्मिन्निति।

चूडा - चोलयति मस्तकादुपरि उन्नता भवतीति।

(शिरोमध्यस्थशिखामात्रम्)

उपनयनम् - अध्ययनार्थम् आचार्यस्य उप समीपं नीयते येन  
कर्मणा इति।

प्राजापत्यादिव्रतम् - परं वेदस्य अन्तः तस्य अयनं प्राप्तिः  
तदर्थं व्रतं प्राजापत्यादि।

व्रतबन्धः - तत्तत् काण्डारम्भकाले व्रतबन्धः।

व्रतविसर्गः - तत्तत् परिसमाप्तौ विसर्गः।

(पारायणव्रतबन्धविसर्गः)

उपाकर्मः - उपा क्रियते अनेन इति।

समावर्तनम् - सम्यक् आवर्तते दारसङ्ग्रहणार्थं गुरुकुलादिति  
गन्धपुष्पादिभिः सह वर्तते इति।

(वेदाध्ययनानन्तरं गार्हस्थ्याधिकार प्रयोजकं कर्म)

पाणिग्रहणम् - वध्वाः पाणिः गृह्यते अनेन इति।

पञ्चमहायज्ञाः - पञ्चविधाः महायज्ञाः

(ब्रह्मयज्ञो-देवयज्ञः - पितृयज्ञो - भूतयज्ञो - मनुष्ययज्ञाः)

(गृहस्थकर्तव्यानि पञ्चप्रकारनित्यकर्माणि)

सप्तपाकयज्ञाः - महापुण्यसम्पादनाय स्मार्ताग्रिकृत्यपाकयज्ञाः

(स्थालीपाकम् आग्रयणम् अष्टका पिण्डपितृत्यज्ञः  
मासिश्राद्धं चैत्रि आश्वयुजी)

सप्तहविर्यज्ञाः - महापुण्यसम्पादनाय श्रौताग्निकृत्य हविर्यज्ञाः

(अग्र्याधेयम् अग्रिहोत्रं दर्शपूर्णमासौ आग्रयणेष्टिः  
चातुर्मास्यः निरूढपशुबन्धः सौत्रामणी)

सप्तसोमयज्ञाः - महापुण्यसम्पादनाय सोमाग्निकृत्य यज्ञाः

(अग्रिष्टोमः अत्यग्रिष्टोमः उक्थ्यः षोडशी वाजपेयः  
अतिरात्रः आप्तोर्यामः)

अन्त्येष्टिः - अन्त्या अन्ते भवा इष्टिः (चरमसंस्कारः स तु  
शवदाहादिरूपः)

### उपसंहारः

व्यक्तिविकासः समाजश्रेयः आत्मगुणाः ब्रह्मसान्निध्यं धनम्  
आयुः शक्तिः सदबुद्धिः दुष्टशक्तिनिवारणम् आत्मसौन्दर्यम् अतिशयः  
इत्येते संस्काराणां फलानीति स्मृतिविदां सारो भवति ।

एतावता प्रबन्धेन तत्तत्कालेषु तत्तत्संस्कारानुष्ठनेन शरीरशुद्धिः  
मनसः पवित्रत्वं परिशुद्धान्तःकरणं दैवानुग्रहश्च लभ्यन्त इति तैरेव मुक्तिः  
साध्या इति अस्माभिः निर्णेतुं शक्यते । भारतीय दर्शनेषु संस्कारस्य  
स्थानम् अत्युन्नतं गौरवास्पदं च भवेदिति । एतान् संस्कार विशेषान्  
दृष्ट्वा भारतेतरदेशेष्वपि स्थिताः जनाः अस्मज्जनाश्च विस्मयोत्फुल्लमानसाः  
कर्मशीलाः धर्मतत्पराः एधिष्यन्त इति आशास्य विरम्यते ।।

जयतु भारतं जयतु दैव वाणी ।।

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## భాస్కరరాయల అద్వైత - తాంత్రిక మత సమన్వయము - ఒక సమీక్ష

భాస్కరుడు వామకేశ్వర తంత్రాంతర్గత నిత్యాషోడశికార్ణవముపై రచించిన సేతుబంధమను తనవ్యాఖ్య (ఆనందాశ్రమ సంస్కృత గ్రంథావళి, శ్లో- 56) పుట. 285 లో నిర్గుణపరబ్రహ్మనుండి ఉత్పన్నమైన సూక్ష్మరూపమైన వాక్కు ఆధారంగా ఆ నిర్గుణబ్రహ్మశిష్యుడైన స్వచ్ఛంద ఔరపుని ద్వారా తంత్రముల రచన జరిగినట్లు చెప్పినారు: "ఆదౌనిర్గుణబ్రహ్మణో ధ్యనిరూపో నృనాత్మనా సూక్ష్మరూపావాగుత్పన్నా. సా స్వచ్ఛంద ఔరవో నిర్గుణబ్రహ్మశిష్యోబుద్ధ్యా సంక్షేపరూపేణ తంత్రాణి ప్రణీయ.....ఇత్యేషా గురుపరంరావృద్ధైరుక్తా" అని.

ఈ తంత్రములలో, ముఖ్యంగా శక్తిప్రతిపాదకములైనవానిలో శక్తియే ప్రధానవిషయము. లలితాసహస్రనామస్తోత్రం - (శ్లో. 137) లో ఈ శక్తి 'శాస్త్ర మయీ' అని వర్ణింపబడినది. ఈ శక్తి నిర్గుణముగాదు. వేదాంత పరిభాషలో చెప్పవలెనంటే సగుణబ్రహ్మమే. భాస్కరరాయలు తన వ్యాఖ్యలో ఇలా వివరిస్తాడు. "సర్వం ఖల్విదం బ్రహ్మ ఇత్యాదిశాస్త్రప్రధానా (శాస్త్రమయీ). సర్వస్యవస్తు జాతస్య బ్రహ్మభేదే శాస్త్రేణబోధితే, మంత్రతృతీయ కూటే నాప్యనూదితే, తద్విరోధాదనుమితేరేవ భ్రమత్వం కల్పయమ్"

సృష్టికార్యము, శక్తికారణము రెంటికి అభేదమే తంత్రశాస్త్ర సిద్ధాంతం. దీనినిరూపించడానికి వేదాంతములు లేక ఉపనిషత్తులు ప్రమాణముగా ఉదాహరించడం జరిగినది. ఎందువలనంటే తంత్రములు గూడ వేదప్రమాణ మునంగీరించిన ఆస్తిక శాస్త్రములే.

ఈ రెండువేరు అను భేదవ్యవహారమంతయు వ్యావహారికసత్యత్వము పురస్కరించుకొని వచ్చినదే. అద్వైతమే పారమార్థిక సత్యమని "గుహాంబా" "గుహ్యరూపిణి" అనునామములను వ్యాఖ్యానించుపట్ల భాస్కరుడు వివరించినాడు: "అద్వైతంతు పారమార్థికం సత్యత్వమవలంబతే" అని తార్కిక పరి భాషలో భేదాన్నే అన్యోన్యభావమని అంటారు. సాంఖ్యాది సమ్మతమైన ద్వైతముగూడ భేదవిశేషమే. కనుక లలితా సహస్రంలో (శ్లో. 49) "నిరా బాధా", "నిర్భేదా", "భేదనాశినీ", "నిరంతరా" (శ్లో. 45), "నిర్దైవతా" (శ్లో. 131) "ద్వైతవర్జితా" మొదలగునామములన్నీ భేదఖండన పరములు భాస్కర భాష్యముగూడ శుక్తి రజతాది దృష్టాంతములతో భేదము అసత్యం మని నిరూపించుచుసాగినది: అభేదమ సిద్ధాంతముగా స్వీకరింపబడినది అందులో -

శక్తిశక్తిమతోర్భేదంవదంత్యపపరమార్థతః|

అభేదంచాను పశ్యంతి యోగినస్తత్త్వచింతకాః||

(కూర్మపురాణము)

దీన్నే శక్త్యద్వైతవాదమని కూడ అనవచ్చు. తరువాత కార్యకారణవాదము దర్శనములలో ప్రధానమైన విషయములలో నొకటి. అది ఈ ప్రకరణములో ప్రస్తావించదగినది. ఒక్కొక్కదర్శనములో నొక్కొక్క విధముగానిది వివరింప బడినది. ముఖ్యముగా సత్కార్యవాదము, అసత్కార్యవాదము - అని కార్య కారణవాదము రెండువిధములు. ఉత్పత్తికి పూర్వము కార్యము కారణ రూపములో సూక్ష్మముగానున్నదనుట సత్కార్యవాదము: ఉదా: వృక్షము

బీజరూపములోనుండుట. అట్లులేదనిచెప్పుట అసత్కార్య వాదము. కుండ తయారు కాకముందులేనట్లు. సాంఖ్యము, శాంకరాది వేదాంత మతములు, తంత్రము సత్కార్యవాదమునే ఒప్పుకొన్నవి. సృష్టికిముందుగూడ పాంచ భౌతిక జగత్తు ప్రకృతిలో అవ్యక్తముగా నున్నదని సాంఖ్యము, బ్రహ్మతత్త్వములోనున్నదని వేదాంతమతములు, శక్తిలోనున్నదని శక్తితంత్రవాదులు ఒప్పుకుంటారు. ఆవిధంగా తాంత్రికులకు, వేదాంతులకు కార్యకారణ వాదమున ఐకమత్యమే. కాని, ఈ సత్కార్యవాదములో కొన్ని మతభేదములున్నవి. పరిణామవాదమని సాంఖ్యము, వేదాంత మతములలో కొన్ని వివర్తవాదమని శాంకరాద్వైతము. పరిణామవాదంలో కారణమెంత సత్యమో, కార్యము అంత సత్యము. అనగా పరిణామవాదులు జగత్సత్యత్వ వాదులు. తాంత్రికులు పరిణామవాదులే. వివర్తవాదమున కారణమైన బ్రహ్మమే పరమార్థసత్యము. కార్యజగత్తు మిథ్య. ఉదా: రజ్జుసర్పములు: త్రాటినిజూచి పామనిభ్రమించి, తరువాత యథార్థము తెలుసుకొన్నప్పుడు పాము మిథ్య అని త్రాడు సత్యమని తేలినట్లే. బ్రహ్మజ్ఞానముచేత బ్రహ్మ భిన్నమైన జగత్తు మిథ్య అని తెలుస్తుంది. ఈ సందర్భములో భాస్కరుడు, వివర్తవాదాన్ని నిరాకరిస్తూ శక్తిపరిణామవాదాన్ని బలపరుస్తూ ఈ విధంగా వ్యాఖ్యానిస్తాడు.

(a) మిథ్యా జగదధిష్ఠానాముక్తిదాముక్తిరూపిణీ - లలిత. శ్లో. 142

భాస్కరరాయలు "వస్తుతస్తు జగతో బ్రహ్మపరిణామకత్వం స్వీకుర్వతాం తాంత్రికాణాం మతే జగత్సత్యత్వమేవ. మృద్ధుటయోరివ. భేదస్యమిథ్యా త్వదేవ.....తావన్మాత్రేణైవ అవిరోధే సర్వస్యజగతో మిథ్యాత్వ కల్పనంతు వేదాంతినామనర్థకమేవ. మిథ్యాభూతం జగతో2ధిష్ఠానం భేద ఘటిత సంబంధే నావస్థితీర్యస్యామితి విగ్రహాత్".

అనగా భేదము మాత్రము మిథ్య, జగత్తు సత్యము, శక్త్యన్నము. ఈ భావమే సేతుబంధము (పు.150) లో గూడ నుద్ఘాటించబడింది.

(b) వివర్తవాదం వేదాంతి సంస్కృతం పరిణామవాదే తాంత్రికో దూషయతి  
వరివస్యారహస్య - ప్రకాశవ్యాఖ్యా (Adyar, p.4).

(c) శక్తరేవ సృష్టిజనకత్వమ్

శివనిష్ఠాశక్తిరేవ సృష్టికర్తృత్వాపరిణమతే

యథాచాస్మిన్ పక్షే వివర్తవాదిభిరుద్భావితాని

దూషణాన్యలగ్నకాని స్యుస్తథా వరివస్యారహస్యాదౌవిస్తరః

(సేతుబంధః, పు.148)

శక్తిశివనిష్ఠయైనను స్వతంత్రురాలు

చితిః స్వతంత్రా విశ్వసిద్ధిహేతురితి శక్తిసూత్రంచ

(సేతుబంధః, పు.151)

ఔషనిషదులైన అద్వైతవేదాంతులకు జగము మాయా పరిణామము గావున మాయికము, జడము, మిథ్య. పరబ్రహ్మ ఈ జగత్తునకు వివర్తో పాదానములేక వివర్తకారణము. అద్వైతశ్రుతులన్నిటికి పారమార్థికతత్వము ఒక్కటే. కాబట్టి, కారణమైన బ్రహ్మకు కార్యమైన జగత్తునకు అభేదము చెప్పునప్పుడు జగత్తును అసత్యమని బాధించి బ్రహ్మయొక్కడే సత్యమని చెప్పుటయందే తాత్పర్యము. అనగా తాంత్రికులకు జగద్ - బ్రహ్మలకు మధ్యగల భేదమే మిథ్యకాగా, అభేదము పొందియున్న జగత్తు కూడా అద్వైతవాదులకు మిథ్యయే. ఆవిధంగా బహ్మైకత్వము సుప్రతిష్ఠితమైనది. బ్రహ్మస్థానీయమే తాంత్రికుల శక్తితత్వము. ఈ విషయము మున్నుండు ప్రస్తావించబడును. కాని, భాస్కరాచార్యుడు-భామతీకారుడు, పద్మపాదుడు, శంకరాచార్యుడు మొదలైన ప్రసిద్ధ వేదాంత శాస్త్రకారులుగూడ ఈ

అభిప్రాయము (అనగా భేదమే మిథ్య, జగత్తు కాదనుట) తో సమ్మతి దెలుపుచున్నారన్నట్లుగా అక్కడక్కడ వారి వాక్యములనుదాహరించి పరిణామవాదమే వారును బలపరుస్తున్నారని చెప్పుట సాహసమే అనిపించక తప్పదు.

అత. ఏవ భామత్యాం హృతకముకుటగ్రంథే భేదస్యైవ హృతకన్యాస-  
సత్తాకత్వం న మకుటస్యేత్యుక్తమ్. మాయామాత్రమిదం ద్వైతమిత్యత్రాపి  
ద్వైతశబ్దేన భేదస్యైవ మిథ్యాత్వముచ్యతే నపునర్చేదవతః తథాత్వేతు ప్రతి  
యోగితాసంబంధేన జగత ఇవ అను యోగితాసంబంధేన బ్రహ్మణోఽపిభేద  
సవత్త్వస్య సత్త్వాత్ సద సద్యామభావో నిరూప్యతే ఇతి న్యాయసిద్ధత్వా-  
విశేషాత్ మిథ్యాత్వాపత్తేః - పరివస్యారహస్యము, (పు. 5)

ఒకవేళ భేదముకలిగిన జగత్తు మిథ్య అనిచెప్పిన, బ్రహ్మకూడ జగత్తు లో భేదముకలిగియున్నది. కాబట్టి, బ్రహ్మముకూడ మిథ్య కావలసివచ్చు నని పై వాక్యములతాత్పర్యము. కాబట్టి, అద్వైతులుకూడ జగత్తు మిథ్య అనుటకు వీలులేదనియు దీని సారాంశమును పరిస్థితి వచ్చినది.

అద్వైతానికి ఉపనిషత్తులే పరమప్రమాణములు. తంత్రశాస్త్రము గూడ ఆశ్రుతులపైననే ఆధారపడియున్నదని భాస్కరాదులు ఒప్పుకొన్నదే.

"బ్రహ్మసత్యంజగన్నిథ్యా" అన్నదే ఉపనిషన్మతసారము. ఇదే అద్వైత వేదాంతంలో యుక్తిప్రదర్శనచేత స్థాపింపబడినది. ముందుచెప్పిన రజ్జు - సర్పభ్రాంతిలోవలె బ్రహ్మ జగద్భ్రాంత్యానికి ఆశ్రయభూతమేకాని నిజముగా (బంగారు ఆభరణాలకువలె) ఉపాదాన (పరిణామ) కారణముకాలేదు. తాంత్రికుల శక్తి కావచ్చు. అది సగుణముకాబట్టి. కాని, శక్తి, బ్రహ్మ (శక్తి మత్) - రెండు ఒక్కటే, బ్రహ్మ అనంతశక్తికము, శక్తి గుణములే బ్రహ్మకు

సంక్రమించును అనుచు, పద్మపాదుని వాక్యము ప్రమాణముగా భాస్కరుడు సేతుబంధమున (పు. 148) చూపినాడు:

"తదుక్తం శ్రీపద్మపాదాచార్యైః అనందో విషయానుభవో నిత్య త్వంచేతిసంతి ధర్మాః, అష్టభక్త్యేపి చైతన్యాత్ స్పృహివాసభాసంతే ఇతి". . అయినను బ్రహ్మకు నిర్గుణత్వభంగములేదట - న బ్రహ్మణోనిర్ధర్మకత్వ భంగః - ఇట్టి గుణవిశిష్టమైన శక్తియే పరబ్రహ్మయని తాంత్రికసిద్ధాంతము. అతఏవతాదృశ శక్తి విశిష్టమేవ పరంబ్రహ్మేతి తాంత్రిక సిద్ధాంతః తేన, శక్తేరపి బ్రహ్మకోటాదేవ నివేశః - (సే.బం.148).

తాంత్రిక సిద్ధాంత ప్రతిపాదనమువరకు భాస్కరుడు చెప్పినది సమంజసమే. ఏ శాస్త్రకారుడైన తన మతాన్ని నిరూపించుకొనుటకు తగిన ప్రమాణములు చూపడం వింతయేమీకాదు. కాని, అద్వైతవాదంలో వివర్త వాదం చెప్పలేదు అని స్ఫురింపజేయడం సత్య సమ్మతంగాదు. ఇదే ధోరణిలో తాంత్రికులు కూడ బ్రహ్మవాదులే, శక్తి వాదులు కారనిగూడ చెప్ప వచ్చు గదా! కాబట్టి, ఆ వాదములను వివరించువారు వారి, వారి మతముల నెట్లు ప్రతిపాదించదలచినారో ముందు అదిగ్రహించి, తదుపరి వారిని అంగీకరించడమో, తిరస్కరించడమో చేయవలె. దానికి వారి గ్రంథములలోని ఏ ఒక వాక్యమును ప్రకరణ విరుద్ధంగా వ్యాఖ్యానించరాదు. బ్రహ్మసూత్రాది గ్రంథాలలో పరిణామాది శబ్దప్రయోగ మాత్రమున పరిణామ వాదమే సిద్ధాంతమనుకొనరాదు. భాస్కరుని వాదముప్రకారము భేదము మాత్రమే నిరాక రించాడన్న భామతీకారుడే అధ్యాస భాష్యాంతమున "అత్యైకత్వం విగళిత విఖల ప్రపంచత్వం" అని చెప్పినాడు. ఏకము అద్వితీయమైన ఆత్మలో ప్రపంచములేదని దీని భావము. భేదమువలెనే ప్రపంచముగూడ మిథ్య.

భేదము కలిగిన ప్రపంచము మిథ్య అయినచో బ్రహ్మకూడ మిథ్య కావలెనన్నవాదము ఆపాతముగా సయ్యక్తికమైనను, యుక్తివల్ల విషయ నిర్ణయముచేయుటకు వీలుగాదు. "తర్కాప్రతిష్ఠానాత్" అని బ్రహ్మసూత్రము. కాబట్టి ఉపనిషత్తులే శరణ్యము "సత్యంజ్ఞానమునంతం బ్రహ్మ" , "నేహ-నానాస్తి" అని ఉపనిషత్తులు. అందువలననే బ్రహ్మకు ఔపనిషదపురుషుడని ప్రసిద్ధి. పరిణామవాదముగాని, వివర్తముగాని-ఏ కార్యకారణవాదమైన జగత్తు నుండి దానికారణమైన పరతత్త్వమును ప్రాప్తింపజేయుటయే ప్రధాన లక్ష్యముగా గలిగియున్నది. కాని, జగత్తును సమర్థించుటగాదు, ఆ పరతత్త్వము లో ధర్మములుగాని, జగత్తుగాని కల్పించుట చిత్తవిక్షేపహేతువులై అనర్థము కలిగించును.

**అనన్యత్వేపి కార్యకారణయోః కార్యస్యకారణాత్మత్వమ్.**

**న తు కారణస్య కార్యాత్మత్వమ్**

- శాంకర బ్రహ్మసూత్రభాష్యం 2.19.

**సర్వంబ్రహ్మేతి తు సామానాధికరణ్యం ప్రపంచప్రవిలాపనార్థం న అనేక రసతా ప్రతిపాదనార్థమ్.**

కాబట్టి, భేదరహితము, అద్వితీయము, ఏకమునైనదే తత్త్వమని తెలియుట సమ్యక్ జ్ఞానము. కార్యము, కారణము రెండు సత్యములే. ఆ రెంటికి అభేదమున్నది అన్నచో - అభేదమున్నచో కార్యకారణ సంబంధమే పొసగదు. ఆ సంబంధస్వరూపము వివరింప వీలుగాదు. ఆధారాధేయ భావాదులు అద్వైతగ్రంథములలో ఖండింపబడినవి. ఏ రకమైన సంబంధము ప్రతిపాదించినను అది ఆధ్యాసికము అనగా ఆరోపితమే.

కాబట్టి, సృష్టికారణముగా సధర్మకమైన శక్తి సాంగత్యముతో బ్రహ్మ సధర్మకము, సగుణము అనవలసినప్పుడు ఆ ధర్మములకు బ్రహ్మకు గల సంబంధము చెప్పవలె. శ్రుతులలో బ్రహ్మ నిర్గుణము, నిష్క్రియము, నిరవయవము అనిచెప్పబడినది. సగుణత్వమువలన అనిత్యత్వదోషము ప్రాప్తిం



చును. బ్రహ్మనిత్యము, లలితాసహస్రం (శ్లో. 45) లోనూ "నిరంతరా" అను నామవ్యాఖ్యలో "సజాతీయాది భేదత్రయవదేప బ్రహ్మేతి మతనిరాసః" అని భాస్కరుడే బ్రహ్మలో సజాతీయ-విజాతీయ-స్వగత భేదములుండవనియే చెప్పినాడు. పరమార్థవిజ్ఞానమే తంత్రాదిశాస్త్రప్రయోజనమైనప్పుడు, ఆ పరమార్థమైన శక్తిగాని, శివుడుగాని, బ్రహ్మగాని సగుణమా లేక నిర్గుణమా అను విచారములో నిర్గుణత్వమే నిర్ధరింపబడును. గుణములు లేక ధర్మములు ఆగంతుకములు, అనిత్యములు కనుక ఆధ్యాసికములు, మిథ్యలు అగుట నిర్వివాదము.

ఇట్టి నిర్ధర్మకత్వమే భాస్కరుని మతము గూడ - అత్రపర శివాఖ్యం పరంబ్రహ్మ స్వభావాదనంతశక్తికమ్. శక్తి శక్తి మతోర భేదాచ్చ. న బ్రహ్మణో నిర్ధర్మకత్వభంగః - (సే.బం.పు. 148).

బ్రహ్మచైతన్యంలో ధర్మములుండుటకు ప్రమాణముగా పద్మపాదుల వాక్యముదాహరించినాడు గాని, అదే వాక్యంలో చివర "అవభాసంతే" అన్న పదాన్ని భాస్కరుడు బాగుగ గమనించినట్లులేదు. ఆభాసమాత్రంగా గోచరిస్తాయి. కాని, అవి వాస్తవములు కాదని దానియర్థము. అనగా బ్రహ్మ భిన్నమైన స్వతంత్రసత్త వానికిలేదనుట. పృథక్త్వములేదు. ఆనందమే బ్రహ్మ, ఆనందమయముగాని ఆనందము కలదిగాని కాదని రహస్యము.

కాబట్టి ఏమతం వివరించునప్పుడైన, ఇతర మత సమన్వయం కొరకు చేసే ప్రయత్నంలో ఆమతాలను యథాతథంగా చెప్పడం శాస్త్రజ్ఞుల లక్షణము - పైగా పరిణామవాదమెప్పుడు ఒప్పుకొనబడినదో, వెనువెంటనే వివర్తము తప్పనిసరిగా చోటు చేసుకొనునని తజ్ఞుల అభిప్రాయము. వివర్త వాదమునకు పరిణామము పూర్వరంగము.

వివర్తవాదస్య హి పూర్వభూమిః వేదాంతవాదే పరిణామవాదః।

వ్యవస్థితేస్మిన్ పరిణామవాదే స్వయం సమాయాతివివర్తవాదః॥

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## **TEXTS AND STUDIES**



श्री शिष्टा नरसिंहशास्त्री विरचितं  
इन्दिरा परिणय नाटकम्  
INDIRĀ PARINAYA NĀṬAKAM  
of  
Śiṣṭā Narasiṃha Śāstri

**Editors**

**Prof. V. Venkata Ramana Reddy**

**Dr. T.S.R. Narayanan**



**ORIENTAL RESEARCH INSTITUTE  
SRI VENKATESWARA UNIVERSITY  
TIRUPATI  
2002**



## PREFACE

Under the series of texts and studies S.V.U.O.R.I. Journal is publishing some rare and unpublished manuscripts in the form of independent tretises on all subjects like Darsanās-Śāstrās and rare Nāṭakās deposited in Oriental Research Institute and collected from individuals. In this series now Oriental Research Institute is publishing a rare Nāṭaka called Indirā Pariṇaya collected from Sista Viswapati Sastri from Guntūr district of Andhra Pradesh who is grand-son of the Sista Narasimha Sastri, author of the Indirā Pariṇaya. This Author also authored number of books on Advaita philosophy one of is well known work entiteled Vivaśvatprabha a commentary on Śankara Bhāṣya. He also wrote poetry on Kālidāsās Mēghasandeśa in Telugu. Basically he was an advaitic scholar. According to some sources he participated and debated in the vedanta discussions in Advaita Sabhas.

This Indirā Pariṇaya Nāṭaka contains five ankas, first anka begins with Samudra Mathana (Churning of the Ocean) ends with Indirā Pariṇaya. He followed the norms of the Sanskrit Nāṭakās already laiddown by the Sanskrit dramitists. In this Nāṭaka his erudite knowledge regarding composition of verses is explored. In the context of some descriptions like Vasantha Ritu is superb. He quotes beautiful verses in the marriage ceremony of Nṛsiṃha and Indira. Basically he is an advaitic scholar, but in this Nāṭaka he never shown enmity between Hari and Hara. Its shows his hormony in the writting of the Nāṭaka on Nṛsiṃha as Hero in this Nāṭaka.

**Prof. V. Venkataramana Reddy**



श्रीगुरुभ्योन्नमः  
इन्दिरापरिणयम्  
विद्वन्मणि, महामहोपाध्याय शिष्टा नरसिंहस्त्रिणाकृतम्  
श्रीमहादेवायनमः

लक्ष्मीभद्रनिकेतनं कुवलयच्छायं मुरारेर्वपु  
रोर्मूलोज्वलशङ्खचक्रसुषमा प्रद्योतितान्तस्त्विषा ।  
चन्द्रोष्णांशुमरीचिरञ्जितनभस्तुल्यं स्फुरद्वक्षसा  
विस्फूर्जद्वनमालया परिगतं श्वःश्रेयसायास्तु वः ॥

अपि च,

रम्यां सृष्टिं विधातुस्मितलवकलया पालयन्नन्तराळे  
प्रोद्यद्वाळेन्द्रशय्यां कळशजलनिधौ श्रान्तवद्यःप्रपेदे ।  
भक्ताञ्जातानुकम्पश्शुभतरपदवीं प्रापयन् श्रीनिवासो  
दद्यात्सोऽयं पुमर्थाश्चतुर इह समुद्धूतपापावलेपः ॥

(नाद्यन्ते सूत्रधारः)

(स्व) बहोः कालादुन्मीलितमान्तरं चक्षुः तद्विदितमुपदेष्टव्यम् ।  
(प्रकाशम्, नेपद्याभिमुखमवलोक्य) नटि ! प्रिये ! इतस्तावदागम्यताम् ।

(प्रविश्य नटी)

नटी- आर्य! को विशेषः ?

सूत्र- प्रेयसी! शृणु

नैवं काणभुजं न कापिलमधो नैवाक्षपादं न वा  
यो वैयासिकजैमिनीयवचसां गुम्भोनपातञ्जलम् ।  
रुच्यै मे रसपूर्णनाटकवचो निष्यन्दि भाषामृतम्  
प्रौढोदारतरार्थनिर्भरगवी गुम्भं यथा रोचते ॥



तदद्य रुचिरार्थसुधाविलसनमभिनवं नाटकमिन्दिरापरिणयं नाम  
तदीदृशमस्माभिः प्रयोक्तव्यम्।

नटी- केन कविकुलतिलकेन निबद्धम्।

सूत्र- प्रिये! शृणु। कृष्णातटिनीतटप्रान्ते केचन श्रोत्रियाशिश्टाः  
काश्यपाः तेषु।  
विद्वन्मत्तेभपञ्चाननबिरुद्धरो दक्षिणस्यान्तधैन्द्रयां  
भूयष्पट्कृत्व ऊरीकृतनिगमशिरोरत्नभूषाकलापः।  
श्रीसीतारामविद्वद्गुरुचरणसमाराधनावान्नविद्यो  
व्यद्योतिष्ठाष्टदिक्षु स्वयमतुल्यशाशिशिष्टवंश्यो नृसिंहः॥  
तेन खलु भरतकुलनिसर्गसुहृदा इदं नाटकं विरच्य दत्तं तदिदम्।  
आस्वाद्यमानरसभावगुणोत्तरङ्ग  
व्यङ्ग्यार्थमंकपरिपाटयभिसन्धिबन्धम्।  
मृद्वर्थमाङ्गिकमुखाभिनयोपयुक्तं  
वाणीकराञ्चितविपञ्चिकया सदृक्षम्॥

नटी- आर्य! अयं खलु हेमः परमामोदः यदभिनवं नाटकं गीर्वाणवाणी  
निबद्धञ्चेति। तदिदं प्रयुज्यसम्पूर्णकामा भवामः। इति निष्क्रान्ताः

(इति प्रस्तावना)  
(नेपथ्ये ध्रुवा गीयते)

आनन्दप्रत्यवाप्तं कुसुममधुरसं प्राप्य रोलम्बमाला  
कुन्तेभ्यस्सा मुकुन्दं श्रुतिसुखनिनदैर्गायतीवान्तरास्ते।  
आशामासाद्य तस्यास्सपदि परिबृढो मालतीमातुमीष्टे  
सद्यःप्रोद्भूतचारुस्तबकविनमितां पल्लवैरुल्लसन्तीम्॥

इयं भगवतश्शौरेः क्षीराब्धिप्रावेशिकी ध्रुवा । (ततः प्रविशतः शौरिः  
महेन्द्रश्च)

शौरिः- महेन्द्र! विनिर्मथ्यमानक्षीरोदधिसंवलितस्यास्य भुवनस्य शोभां पश्य ।  
चलद्वीचिः कान्त्या धवळयति दिक्चक्रमुदधि  
स्समृद्धावेळेयं त्रिदशमुनिसङ्गव्यतिकरा ।  
सुधाबिन्धुग्राही सुरभिरभितो वाति पवनः  
किरन्मन्दाराणां मधुकणपृषद्भिस्सह रजः ।।

महेन्द्रः- भगवन्! उपललित इव मन्दरेण क्षीरोदधिः पश्य यतः ।  
प्रविष्टः पाताळं सुरदनुजदोर्दण्डमथन  
प्रकारैः क्षीराब्धिं क्षुभितमपि कृत्वा बहुविधम् ।  
परिश्रान्तो भूत्वा पृथुतस्तरङ्गैः प्रचलितम्  
परिक्षुब्धं स्वस्मादनुनयति किं मन्दरगिरिः ।।

शौरिः- निष्पन्नस्सुधावतारसमयः सुखयत्यस्माकम् अन्तरङ्गमुदधिः ।

महेन्द्रः- भगवन्! इदमिदानीं देवदानवयोर्वैषम्यं विदितवता भगवता  
मन्त्रयितव्यम् । दानवाः खलु क्रूरा दुष्टा दुष्टाचाराश्च यदि तेऽप्यमृत  
भागधेयं ततः किं वा भवेत् ।

शौरिः- महेन्द्र! प्राणमित्रमसि । इदमुपदेशं शृणु । अहमिदानीं विषमचमत्का  
रनीतिपथमनुप्रविष्टो वितनोमि विचित्रामैन्द्रजालिकीं प्रक्रियाम् ।

महेन्द्रः- भगवन्! निसर्गानुकम्पासम्भावितजगदधिकारभागधेयानामस्माकं  
फलितः खलु मनोरथः ।

शौरिः- महेन्द्र! अहं खलु  
अग्रिष्टोम इवात्र दीक्षिततया क्षीरोदधेर्मन्यने  
सुत्याहस्सम एष काल उदभूद्यत्रामृतस्योदयः ।  
सोमप्रस्रवणं यथाध्वरमुखे प्राश्रन्ति सर्वत्विज  
स्तद्वद्येऽमृतमाप्नुवन्ति दितिजान् हित्वाग्रिमोपायतः ।।

महेन्द्र:- भगवन्! अनुग्रहीता वयम् (पुरोवलोक्य) अतिरमणीयसन्निवेशः खलु  
कलशोदधिर्यतः -

आवृत्तभोगपरिवर्तितमन्थराद्रे  
शशेषस्य दीप्तफणरत्नसहस्रदीप्त्या ।  
दुग्धोदधिर्वियदिवोष्णमयूखमालि  
साहस्रसंकुलमिव प्रचकास्ति चित्रम् ।।

शौरि:- महेन्द्र! एवमेवैतत् ।

महेन्द्र:- भगवन्! इतो न खलु केवलं वासुकिफणारत्नरोचिः कदम्बकमेवा  
मृतवाराशिं प्रकाशयति । इतः किञ्चित् पश्चिमां दिशं चक्षुरवतारय!  
कोऽयं ज्योतिषां सन्निवेशः सहस्रस्य मदीयानामक्षणां रश्मीस्तिरयति ।

शौरि:- (निर्वर्ण्य) अमूः खलु कोमलावयवलावण्यसमुपकल्पित  
जगत्रयविजयास्त्रियोऽप्सरसः ।

(ततः प्रविशन्त्यप्सरसः)

महेन्द्र:- (पुनरग्रतोऽवलोक्य) शौरे! भगवद्विलसितं खलु विरिञ्चिरचना  
मतिशते यदेतदतोऽधिकं स्त्रीतेजः दुग्धोदधिमध्याद्विवमलंकरोति ।

शौरि:- (विलोक्य स्वगतम्) आश्चर्यमद्भुतञ्चैतत् । (प्रकाशम्) मधवन्!  
उपचिततेजः पुञ्जपञ्जराणि पूर्वाण्यप्सरसां महांसि त्रिदिवालंकारभूता  
नि । इदन्तु त्रिलोकालंकारभूतं विशेषतो महः लक्ष्मीर्नाम दिवमलंकरो  
ति (ततः प्रविशति लक्ष्मीः) महेन्द्र! इदमनुमन्त्रितमनुतिष्ठ ।

(इति कर्णे वदति)

महेन्द्र:- सफलीभूतो देवस्य मनोरथः । भगवन् आर्तत्राणदीक्षित! अतिरौद्रं  
किमेतत् सधूमानलज्वालेव निस्सरति ।

शौरि:- (निष्पुणं निर्वर्ण्य) अयं खलु । लोकत्रयनिर्मूलनपटीयान् कालकूटः ।

महेन्द्र:- भगवन्! अनुसरति चटुलतरपटुनिनदैः जगज्जालकः प्रशमनोपायः ।

शौरिः- इदं खलु भगवता महादेवेनैव संहियते।

लक्ष्मीः- आयुष्मत्यः, कोऽयं अतितीव्रः अस्माननुसरति क रपशनप्रकारः।

अप्सरसः- महादेवं शरणं गच्छामः।

लक्ष्मीः- आयुष्मत्यः कुत्र महादेवः।

अप्सरसः- इहैव सर्वमङ्गलया सह क्षीरोदधेर्वेलामधिवसति।

लक्ष्मीः- (उपसृत्य) इदमनादिनिधनं खलु माहेश्वरं महः।

(ततः प्रविशतः महादेवः सर्वमङ्गला च)

लक्ष्मीः- महादेवस्साक्षात् त्रिपुरहर एष क्रतुभुजां

नियन्तायं दक्षक्रतुधगपि विश्वक्षयकरः।

विजिग्येसौमृत्यं न च स खलु भूमिस्तुतिगिरा

मनन्तानां यस्मादविषयतया यश्श्रुतिगिराम्।।

आयुष्मत्यः- प्रशान्तमिदं भीषणञ्च।

महेन्द्रः- भगवन् शौरे! अदत्तदर्शने भगवति महादेवं शरणमुपगता एताः।

शौरिः- इयं खलु भगवता महादेवेन विदिता बहु क्रियते यतः।

लक्ष्मीः- स्त्रियो वयं कालकूटाकुलिताशशरणं भगवान्।

शौरिः- लोकातीतं स्म तेजस्वयमुपरि गतं पूज्यते सर्वलोकैरारादालीढहाला

हलचलिततनुश्रीरियं शंकरेण। दृष्टा भूयिष्ठमेषा स्वसृदुहितृकथा

निर्विशेषं प्रसादादेव्या निर्व्याजपूजामभजत नितरां दत्तपाद्यादिधर्मैः॥

महादेवः- (पुरोऽवलोक्य) देवि सर्वमङ्गले!

दिवचक्रं घोरधूमाकुलितमिव नभो लिप्तमङ्गारभङ्गै

भूर्भ्रान्तेव प्रचण्डैःकुटिलविषमयस्फारहेतिप्रकाण्डैः।

ब्रह्माण्डं कल्पकालज्वलनपरिगमेनेव दन्दद्वयमानं

घोरावस्थामुपैति प्रकटचटचटत्कारपूर्णनिनादैः॥

(सर्वतोऽवलोक्य) अयं खलूपेक्षितः क्षणार्धेनैव चतुर्दशभुवनानि

भस्मसात्क रिष्यति।

त्रातुं क्षीराब्धिकन्यावचनपरिगतोत्थानुकम्पाविशेषा  
 लोकान् ग्रासावकुल्या सुविहितकरुणास्वान्तसन्दर्भभङ्ग्या ।  
 पातुं हालाहलं मे हृदयमुपनमत्यत्र कुक्षौ स्थितानां  
 लोकानां दाहभीत्यागळ इह नियतं कालकूटं क्षिपामि ॥

(ततः प्रविशत्यपटाक्षेपेण)

मोहिनी:- इयं खलु भगवतः पुरुषोत्तमस्य आज्ञा देवासुराः!  
 विभिन्नश्रेणयो मोहिन्या दत्तं पवित्रममृतं प्राश्नन्त्विति ।

महादेव:- (मोहिनीं निरीक्ष्य) सर्वमङ्गले!  
 स्निग्धैरुत्तरळैर्मनाग्विलसितैस्सभ्रूविलासोदयै  
 रारात्कुञ्चिततारकापरिचयैरिन्दीवरस्पर्धिभिः ।  
 आकर्णान्तविशाललोचनचमत्कारैरियं मोहिनी  
 धीरं मे हृदयं विधूदयपरिक्षुब्धाब्धितुल्यं व्यधात् ॥

किञ्च,

तत्त्वैक्यादुपजातसत्त्वविभवाविष्टस्वतासंभृत  
 प्रेमार्थहृदयस्पृशस्सकरुणापाङ्गोपसङ्गुणिताः ।  
 आयाता मुहुरन्तरान्तरपरिस्पन्दप्रियम्भावुकाः  
 कल्याणी नयनाब्जनिस्तुरुचो मां किंकरी कुर्वते ॥

हृदयमपहतं मे मोहिनीभ्रूविलासैः  
 उषसि विकसिताम्भोजातकान्तैः कटाक्षैः ।  
 मृदुलसुभगभास्वद्भूरिलावण्यसारै  
 रवयवनिकुरुम्बैर्लिम्पतीवान्तरङ्गम् ॥

इयं खलु-

भ्रूभङ्गैस्तरळैरनन्यदिविषत्कान्तानुकूलैर्मनो  
रागाकूतपरीतशान्तिभरितैराकेकरप्रक्रियैः ।  
आश्वस्य त्रिदशानियं निजशुभाकारानुवीक्षाचणान्  
दैतेयान् स्वविलाससंकुलहृदस्सम्मोहयत्यञ्जसा ॥

सर्वमङ्गलाः- उपक्रान्तममृतप्रधानं नाथ! महादेव!  
इन्द्रस्य प्रथमं ततोऽन्यपरिषद्वन्दारकेभ्योऽमृतं  
यच्छन्तीमणिकंकणकणनतो मञ्जीरशिञ्जारवैः ।  
कञ्चिद्दानवपुङ्गवं सुरगणश्रेणीनिविष्टं स्फुरत्  
चक्रव्यस्तशिरः कबन्धमकरोदुद्धान्तरोषान्विता ॥

महादेवः-(विहस्य) देवि! इदं पश्य  
दत्त्वा बृन्दारकेभ्योऽमृतमखिलमियं स्वर्णपात्रान्तराळं  
प्रक्षाळ्य प्राप्तदैत्यव्यसनविघटनायोपविष्टात्विहैनाम् ।  
दृष्ट्वा सम्भाव्यरागव्यवसितहृदयोद्वेगमुत्सारयामि  
प्रायो नारीजनानां सदृशपतिसमावेशकाङ्क्षिण्यपेक्षा ॥  
कञ्चित्कालमनया समागम्य सुखयामि चेतः(उपसृत्य) प्रिये! मोहिनी  
किमिदानीं कर्तव्यम् ।

मोहिनीः- (लज्जां नाटयति)

महादेवः- आवां कैलासं प्रविशावः ।

मोहिनीः- अमृतनिराशानां दैत्यानां चमूरित एवागच्छति, तां विनिर्जित्य  
भवन्मनोरथं साधयिष्यामि ।

(ततः प्रविशति दैत्यचमूः)

मोहिनीः- (असुरचमूं विलोक्य) भगवन्! प्रकृष्टशस्त्रास्त्रमहाटोपविकीर्णविविध  
पराक्रमसारा खल्वियं दैतेयचमूः ।

**महादेव:-** देवा अमी भुवनसङ्घसहस्रसंस्था  
 निष्पादनैकपरिकल्पितभूरिसाराः ।  
 दैत्या जगत्सु विपरीतनिषिद्धवृत्ति  
 निष्णातधीपरिगताः खलु किन्न वध्याः ॥

**मोहिनी:-** (अन्तर्धानं नाटयति)

**महादेव:-** अहो! घोरमिदं क्रूरञ्च-  
 दैत्यानावृत्य वज्रिप्रभृतिदिविषदः खण्डशस्त्रसंप्रतक्ष्य  
 व्यस्तैस्तेषामसृग्भिर्वल्लपरिचलद्भूरिमस्तिष्कगर्भैः ।  
 आन्तैर्घोरासिकृत्तैर्भुजपदशिरसां मण्डलैः खण्डखण्डै  
 रास्तीर्णा क्षमामकार्षुः क्व च दनुजकथा न त्रिलोक्यां यथाभूत् ॥

(पुनर्निर्वर्ण्य) अहो क्रौर्यं चक्रिणः यदिदानीं अन्तर्हितमोहिनीरूपः ।

शौरिस्सर्वात्रिरास्थदनुजघनतनुत्राणशीर्षण्यमुख्यान्  
 चक्रंधृत्वा समस्तान्दनुजकुलवराह्लेशतः खण्डयित्वा ।  
 शीर्षाण्यासारवृष्ट्या वियति परिचलद्यन्त्रवत्पातयन् सन्  
 प्राक्पश्चाद्धारिराशिव्यतिकरितभुवो मध्यमेऽभिर्ववर्ष ॥

इदमपि चित्रं इयं खलु पुनर्मोहिनी ।

एकं सम्मोहनाय व्यवसितमितरच्छ्रीमनःप्रीतिहेतोः

रूपं स्वीयं गृहीत्वा विचरति बहुधा दर्शितात्मावतारः ।

दैत्यान् संहत्य देवाननुनयति ततस्त्वान्तरङ्गे निविष्टां

स्मृत्वा लक्ष्मीमथेप्सत्यनुसरति तनुं भूय एव स्वकीयाः ॥

तदनया सह मोहिन्या कैलासचन्द्रशालां प्रविशामि (इति निष्क्रान्तः)

**इति इन्दिरापरिणये प्रथमांकस्समाप्तः ॥**

**द्वितीयोऽङ्कः**  
(ततः प्रविशति शौरिः)

शौरिः- बहुकालान्तरित इवेन्दिरासन्दर्शनमहोत्सवः( सविचारं) कुत्र तां नेत्र  
कौमुदीमवलोकयामि (सनिर्वेदम्)  
रुचिरतरविलासैर्नूतनप्रेमसान्द्रै  
श्चतुरविविधभावैरक्षिपातैर्मृगाक्ष्याः ।  
हतमिव मम चेतः प्रातरुद्धूतवातैः  
कमलमिव समूलं व्याकुलं पंकिलञ्च ॥

किञ्च,

यान्ती दुग्धपयोधिरोधसि सखी सार्येन साकं मुहुः  
पश्यन्ती विनतभ्रुवा परिचलन्नेत्रोत्पलश्रीमता ।  
वक्त्रेण भ्रमता शुचिस्मितवता स्नेहामृतस्यन्दिना  
चेतो मे समधात्सुधापरिगतं दिग्धं विषेणापि तत् ॥

(किमहो चमत्कारवैदग्ध्यतास्याः)

तत्सौन्दर्यकथान्यथास्तु सुषमा सौभाग्यमास्तां तथा  
तस्याश्शिक्षितनाट्यकोविदवधू वैदग्ध्यमत्यद्भुतम् ।  
वाक्यैश्चन्दनशीतलैस्सुमधुरं या व्याहरन्ती सखीं  
सव्याजं पुलकोज्ज्वलाम्बुजलतामुत्सार्य मामस्पृशत् ॥

(किञ्चित् पुरतोऽवलोक्य) (स्वगतम्) इयं स्वर्गभूमिरत्र मनश्शान्तिमालक्षये ।

यतः-

स्वर्गङ्गासरितःपतन्ति मरुदा नीताःपयो बिन्दवः  
साकं नन्दनपारिजातनिपतत्पुष्पैस्सदा मोदिभिः ।  
वर्षन्ति प्रसभं मरन्दनिचयं गुल्मैर्लतास्सङ्गता  
नृत्यत्पुष्पितवल्लरीषु विरुवन्त्येता द्विरेफाङ्गनाः ॥



(स्वगतम्) इदमपि मनोविकाराय अन्यतो गच्छामि ।  
 क्वचिन्मन्दं मन्दं क्वचिदपि जवादप्यति जवं  
 क्वचिच्छान्तोद्वेगं क्वचिदुचितशैलाग्रगमनम् ।  
 सुधापाधोराशोः प्रियतरकळत्रस्य निपत  
 न्त्यमी गङ्गादेव्याश्शतमुखपतद्वारिनिचयाः ॥

(स्पर्शसुखमभिनय्य) (स्वगतम्)

सकृदनुभूतेन्द्रिराकरतलस्पर्शवत्सौख्यमुपजनयति सुरनिम्नगाम्भः परिचितो  
 नभस्वान् । इदमपि मनोवेदनां जनयति । (अन्यतो गत्वा) (प्रकाशम्) इयं  
 नन्दनवनी यदत्र-

कीराःकोरकितेषु कल्पतरुषु प्रारब्धवेदाक्षरा  
 वाताश्चन्दनवाटिकाङ्गणचलद्गङ्गापगाम्भस्पृशः ।  
 किञ्चैते विरुवन्ति पञ्चमरुवं चूतेषु पुंस्कोकिलाः  
 कुञ्जेषु प्रतिबद्धझङ्कृतिरवा धावन्त्यमी षट्पदाः ॥

(ऊर्ध्वमवलोक्य) (स्वगतम्) इयं स्वर्गपुरी मनस्तोषाय ।  
 आप्यं स्वर्गपुरं वदन्ति कवयस्स्वर्णं परे तैजसं  
 केचिञ्चन्द्रमसं विदुर्न च पुनर्जानन्ति तत्त्वं दिवः ।  
 ये तन्वन्ति मखान् यथाविधि भुवि श्रद्धालवाःपण्डिताः  
 मन्ये तत्समवेतधर्मनिचया भोगस्य भूमेत्यमुम् ॥

(दूरतःकर्णं दत्वा) (स्वगतम्) कोऽयं नाकेऽपि शोकारावः । (विचार्य)  
 अकृतमखशतं योऽध्यैष्ट जैमिन्युपज्ञं  
 स्वरुपगत इदानीं क्षीणपुण्यस्स यज्वा ।

शिथिलमिति विदित्वा स्वां कपाळिङ्गताच्या  
बहुतरशुगुपेतो रोदिति त्यक्तुमेनाम् ।।

किञ्च, अन्येऽप्येवं श्रुतिशिरोरत्ननिर्यत्ननिर्यत्नैर्दृष्टसुषमायितं मतमजानन्तो

वञ्चयन्ति प्रपञ्चम् । यतः-

कणभुगणुभिरेतद्विश्वसृष्टिं वदन्न  
स्मरति निगमवाचां तत्त्वतोऽर्थं वराकः ।  
कपिल इह जहार ब्रह्मतत्त्वं स्म युक्त्या  
प्युपनिषदुपदिष्टं चाक्षपादो महर्षिः ।।

अथवा श्रुतिसतीसीमन्तमणिघृणिप्रसरनिरुद्धहृदयाब्जकोशानां नास्तिकवैतण्डि  
कानां पण्डितं मन्यानां दुर्युक्तिलतालवित्रमात्रप्रयोजनमनुभवन्ति दर्शनान्तराणि ।

इदं वेदितव्यमुपनिषत्तत्त्वम्-

संविद्ब्रह्मैव नित्या निरुपधिरुपधेर्जीवभेदः प्रपञ्चो  
मिथ्या वैधं स्वराप्त्यै निदधति हृदि चेद्ब्रह्ममुक्त्यै क्रमेण ।  
ज्ञानी मत्तो न भिन्नः कलुषमुपनतं ध्यानतो नाशमीया  
दीशस्यास्त्येव सत्त्वं तनुरखिलजगद्धेतुरेषापि माया ।।

(अग्रतः कर्णं दत्त्वा) (प्रकाशम्) अतिमनोहरोऽयं विपञ्चीसमञ्चितस्वर्मानिनी

कण्ठारावः (अयं हि)

मधुरतरनिनादः प्राणिनां श्रोत्रलग्न  
स्सुखयति हि नितान्तं स्वीयसंस्थाप्रभेदैः ।  
अधिकतरमनोज्ञा गीतिरानन्दयन्ती  
दिवि विलसति वीणावादनैर्निर्जरीणाम् ।।

(स्वगतम्) अनयात्मानं विनोदयामि । (सविमर्शं निरीक्ष्य) एषा  
अनिमिषयोषितः ।

(ततः प्रविश्यात्याश्रमगता लक्ष्मीस्सख्यश्च)

लक्ष्मी- अयि हेमप्रभे!

स्वर्णं हर्म्यतलं हितास्सुमनसस्त्रिगन्धाः कुरङ्गीदृशो  
दिव्यानन्दनपारिजाततरवस्सिक्ताश्च संवर्धिताः ।

फुल्लाः कल्पलतारुवन्मधुकराश्चन्द्रोपलावेदय  
स्सर्वे न प्रियमावहन्ति मतये शौरिं विना प्रीतये ।।

हेम- अत्र भवति रमे! अभिनवयौवनामृतसंवलितलावण्यचन्द्रिका  
कलितावयवनिचयं तपश्चर्यापर्याप्तक्रियाकलापेन ग्लुपयन्तीमीदृशीं  
त्रिलोकालंकारभूतां नानुकम्पते शौरिः ।

लक्ष्मी:- अयि हेमप्रभे! मामैवम्! अनन्तगुणरत्नरोहणाद्रिश्शौरिः ।  
कल्याणैकरसान् गुणान् भगवतश्शौरेस्स जज्ञे पृथक्  
यस्तु क्षमातलपांसुजालगणनां खे ज्योतिषां चाकरोत् ।  
मन्ये तत् कृपया वृथा विरहितां यात्रां शरीरस्य मे  
दाम्पत्यक्रियया विना मृगदृशां सौन्दर्यवार्तां यथा ।।

किञ्च पितुः क्षीरोदधेर्मथनमुपजनयति देवासुरवर्गे तदोन्मिषद्विद्युन्माला  
सदृक्षाप्सरोजननिवहपरिवृतायां मयि सञ्चरन्त्यां प्रत्यग्रसुकुमारेन्दीवरसमानतनु  
रुचिरिन्द्रनीलपरितक्षितचेतनमूर्तिरिव नयनसुधावर्तिरदृश्यत विचलद्वीचिषु सुधा  
पयोधेर्वारिपूरेषु ततो दृष्टमात्र एवोपजातमनोरथपरिपाटीमधितिष्ठति नाद्यापि  
विमुञ्चति मे स्वान्तं शौरिः ।

शौरि:- (पुरतो दृष्ट्वा) (स्वगतम्) अनिमिषसुन्दरीबृन्द इव दृश्यते । (निपुणं  
निर्वर्ण्य) केयमलिकुलवेणी परिचर्यमाणा स्थिरविद्युल्लतासंवलित

चन्द्रकळेव परिदृश्यते । अहो ! सौन्दर्यसौकुमार्यलावण्यानां समवायः,  
नूनमियमेव सा क्षीरोदधिदुहिता, इतरत्र कुत्रेदृशः सौन्दर्यपरिकरः,  
इयं हि-

देवानामपि देवता ननु परं चन्द्रस्य चन्द्रोदयो  
विद्युद्वल्युपकल्पिता पुनरियं विद्युत्सहस्रत्विषः ।  
विश्वव्याप्तमृगीदृगञ्चितमहासौन्दर्यलक्ष्म्याः परं  
लक्ष्मीरित्यभिधीयते यदि वचस्तत्त्वान्न विभ्रस्यते ॥

किञ्च-

क्व चेन्दोस्सौन्दर्यं क्व च सुरसतीनां चतुरता  
क्व पाण्डित्यं वाण्याः क्व च निखिललावण्यजलधेः ।  
उमायास्साम्राज्यं यदियमवलोक्य महिळा  
स्वयं ताभिर्दास्यं न किमिति मनात्संकलयते ॥ ?

किं बहुना-

विश्वं वाक्सुधया घनकचरुचा देहत्विषाष्टौ दिश  
स्सौन्दर्येण जगत्तरयं मुखविधुस्फूर्त्या च पंकेरुहम् ।  
लावण्येन वसुन्धरां तनुचमत्कारेण विद्युल्लतां  
लक्ष्मीर्जेतुमिवागता मम मनस्सङ्गोऽत्र विश्राम्यतु ॥

हेमप्रभा- देवि ! हरिमहिळे ! अतिविनम्राः कल्पलताशाखास्ता उद्धृत्य  
पारिजाततरुणा संयोजयामः ।

लक्ष्मीः- हेमप्रभे ! अनुगृहीता भवत्या । भगवच्छौरिसम्बन्धसूचनया ।

शौरिः- आरादुज्वलरत्नकंकणरणत्कारेण नम्रामिमां  
शाखामुन्नमयत्यसौ मृदुकरव्यापारलीलालसा ।  
आबद्धं मुखपंकजे नवतरं घर्माभसां जालकं  
विस्रस्ताश्चिकुराः करेण कलिता जातस्तनौ वेपथुः ॥

हेमप्रभा- देवि! इन्दिरे!

यत्नोत्तं करपंकजेन मृदुना खण्डं लतायास्त्विदं  
यत्रापूर्य सुधां पिधाय सुदृढं बद्धं त्वया वाससा ।  
लूनेन स्तनवल्कलेन तदिदं खण्डं चकास्तीदृशं  
लोलैरुज्ज्वलपल्लवैर्जलधिजे तत्त्वं समालोकय ॥

लक्ष्मी:- अवलोकितेयं सह जनन्या मुदमादधाति । यतः-  
कति कति मनसा मे वाञ्छितान्यंशुकानि  
प्रणमितशिरसा या भूषणान्यप्ययच्छत् ।  
विदलिततनुरेषा नाति खिन्ना सुतार्थं  
कुसुमिततनुरासीत् स्वीय पुत्र्या लतेयम् ॥

शौरि:- पुष्पितलतानिबद्धबुद्धयो युवतयः इन्दिरा पुनर्लतास्वपि ।

(ततः प्रविशति पुष्पाण्यादाय विद्युत्प्रभा)

हेमप्रभा- देवीन्दिरे! विद्युत्प्रभा पुष्पाण्यादायोपस्थिता ।

लक्ष्मी:- विद्युत्प्रभे! किं विलम्बितासि ?

विद्युत्प्रभा- महादेवि! किं ब्रवीमि ? नन्दनोद्यानस्थितपरमपुरुषदर्शनविह्वलाय-  
मानया विस्मयस्तिमितलोचनयाऽऽनन्दसुधानिमग्नयेव वेद्यान्तरमनसः  
भवन्त्येतावान्कालो नीतः ।

(सर्वास्सविस्मयं, कुत एषः)

विद्युत्प्रभा- न जाने कुतो वा ।

शौरि:- अनया प्रकाशितो महत्तान्तः । शृणोमि तावत् । किमभिमतमासाम् ।

न वा तन्वी पुष्पस्तबकनिभवक्षोजललिता

करप्रत्यासक्तां किसलयरुचिं चापि दधती ।

चमत्कारं लक्ष्मीः कलयति लतायास्त्ववयवैः

कलत्र चान्द्री वेयं लसति सितपक्षोदयवती ॥

लक्ष्मीः- हेमप्रभे! नेतःपरं शक्नोमि तपो निर्वर्तयितुमिति शय्यामधितिष्ठति ।

शौरिः- आकर्णदीर्घनयनाञ्चितमास्यमस्या

रक्ताङ्गुलीयकरुचा करपंकजस्य ।

आभाति तुल्यरुचिपूर्णशशांकमूर्तेः

पूर्वाचलारुणरुचशरदुद्रतस्य ॥

(स्वगतम्) सख्य एनामुपचरन्ति

मनस्सन्तापं मे जनयति सुता क्षीरजलधे

रुशीरैराच्छन्नास्तनकलशतापोपशमनैः ।

क मोहः कोशीराः क कुचयुगतापोपशमनं

क वा वामाक्षीणां प्रकृतिगतकामज्वरभरः ॥

किञ्च-

स्फुरत्यन्तः कश्चिच्चिरपरिचितो मोहगरिमा

नवोऽयं सञ्जातः प्रकृतिपरिपाटीपरिचयात् ।

यदस्यां स्वान्तं मे परिणमति नाना रसतया

तदेतच्छृङ्गारप्रकृतिकलितं किं जरयति ॥

(स्वगतम्) किञ्च, परमावधिरयं प्रेम्णः ।

बाहूकाञ्चनचारुमञ्जुललता तुल्यौ प्रसार्याम्बरे

नैराश्यादवधीरणां मयि हरावाशंसमाना भृशम् ।

हा नाथेति दयामयेति जगतां भर्तः प्रसीदेति मां

गायन्ती न परं जगत् कलयते नारायणाञ्चेतसि ॥

ऐश्वर्यं निरवग्रहं त्रिजगतो यन्तास्मि संवर्धिता

स्रष्टाज्ञामनुवर्तते दिविषदो भृत्या महेन्द्रादयः ।

देवश्चन्द्रकळाधरो मम सुहृद्वश्योदिगीशाङ्गणो  
यद्येषोदधिजा कळत्रमपि चेत् पूर्णा भवेदीशिता ।।

(स्वगतम्) तत एनामाश्वासयामि । यतः-  
अन्तः प्रेमभरो बहिर्निरुपमस्तापः कुरङ्गीदृश  
स्स्फीतं नूतनयौवनं मृदुतरं गात्रं शिरीषादपि ।  
घोरं तीव्रतपस्सुमञ्चहृदयं वाञ्छापारं बन्धनं  
पूतं मत्स्मरणान्मनो यदधुना यत्नादियं रक्ष्यताम् ।।  
(स्वगतम्) प्रच्छन्नतापस एनामाश्वासयामि ।

(तापसो भूत्वा प्रविश्य)

(प्रकाशम्) अयमङ्गनानामाश्रम इव लक्ष्यते । यतः-  
लाक्षासिक्तपदाम्बुजैस्तरुतलं सिक्तं मनो हारिभिः  
सक्ताः कल्पलतासुकञ्चुकचया हैमैस्तपो वल्कलैः ।  
आमोदैःकुसुमस्रजामुपचितैराशाभृशं घूर्णिता  
वाताश्चन्दनचर्चयाऽहितसखास्संयन्ति यद्वेश्मनः ।।  
कः कोऽत्र भोः तापसकुमारोऽहम् ।

लक्ष्मीः- (प्रविश्य) भगवन् ! उपविश ।

तापसः- हे लक्ष्मी!

आयासः फलितस्तवाद्य तपसां शौरिः प्रसादोन्मुखो  
यान्त्येते नवतां फलैरुपचिताः क्लेशास्सुखायैव ते ।  
मन्ये सोऽप्यचिराद्वरस्तव करं गृह्णाति शौरिः पुरा  
मा कार्षीर्हृदि वेदनां शशिधरोऽप्यभ्येति यत्त्वामितः ।।

(इत्युक्त्वान्तर्हितः) ।।

इतीन्दिरापरिणये द्वितीयोऽङ्कः ।।

अथ तृतीयोऽङ्कः  
(ततःप्रविशत्युमा शशाङ्कशेखरश्च)

शशाङ्कः- उमे! किन्वनुस्मृता दिदक्षिता वा अस्मान् विसृज्य तपसे गता  
क्षीरजलनिधिकन्यका ।

उमा- भगवन्मनोरथस्तावदिन्दिरासन्दर्शनगतः करुणापयोर्धेर्भगवत इव  
ममापि ।

यतः

याः कन्याः पितृसंश्रयात् पतिगृहं गच्छन्ति गच्छन्तु ते  
या पुत्रीव मता हिता करुणया संवर्धिता रक्षिता ।  
सा घोरं तप आस्थिता व्रतपरा क्लिश्नाति चेद्वन्धवः  
कष्टं जीवितमामनन्त्यविरतं सीदन्ति चोत्कण्ठया ।।

शशाङ्कः- प्रिये! अनित्यफलेष्वेव क्लिश्नन्ति जन्तवः किंपुनर्नित्यफलमभीप्सवः ।

यतः

अंशे यस्य विवर्तते जगदिदं कल्याणमूर्तेर्बृह  
च्छक्ते सर्वविधः कियत्यपि परं ब्रह्मस्वरूपस्य तम् ।  
लब्धुं साद्य पतिं स्वमीप्सति ततः क्लिश्नातु तस्मात् फलं  
श्रीलक्ष्मीपतिवक्षसि स्थितिमियं प्राप्नोत्युमेवेश्वरे ।।

(इत्याश्रमप्रवेशं नाटयतः ।)

शशाङ्कः- उमे! लक्ष्मीं प्रेक्षस्व । इयं हि तपः कृशा प्रतिपञ्चन्द्रलेखेव दृश्यते  
इत्युपसर्पतः । देवीन्दिरे! किमनामयं भवत्याः ।

लक्ष्मीः- (आसनादुत्थाय) भगवते प्रणामः ।

शशाङ्कः- शीघ्रमाप्तव्यमाप्नुहि वरम् ।

उमा- भद्रे! क एष निष्ठा परिपाकस्तपसः ।



लक्ष्मी:- देवि! एष प्रणामाञ्जलिः । उमे! किमनयाऽपर्याप्ततपश्चर्याया ।  
यन्नानुगृहीतास्मि शौरिणा ।

उमा- किन्तु भद्रे! करुणारसवारिधेरितोऽपि नानुकम्पते महश्चित्रम् ।

(ततःप्रविशति शौरिः निगूढमात्मानं कृत्वा)

शौरि:- (स्वगतम्) अहो! शिवयोरनुकम्पा ।

उमा- अहह निरुपमाभूद्यानुकम्पा मुरारे  
स्त्वयि गुरुमुनिचर्या क्लेशितायां न याति ।  
शशिनि तुहिनवत्सा चन्दने शैत्यवत्स  
त्यमृत उपकृतिर्वद्धेतिवद्वीतिहोत्रे ।।

लक्ष्मी:- भगवन्! शशांकशेखर! सर्वज्ञाऽनुजानीहीतोऽप्यधिकतपश्चर्यायै  
यदनया न पर्याप्तं फलमुदेति ।

शशांक:- भगवति! अधिकं शोच्यासि । अलमलमेतावत्या तपश्चर्याया । नेतोऽधि  
कमर्हति । यत् सुकुमारैरवयवैस्सन्तप्ता परिक्षीणा लावण्यमात्रावशिष्ट  
गात्रासि । अस्ति मम बहुकालार्जिततपः तदर्धपरिग्रहेण वाञ्छितं  
वरमाप्नुहि ।

शौरि:- जगदीश्वरेणापि भगवता तपस्समर्पितमहमपि निरतिशयभक्तिभरभरित  
तपश्चर्याया अस्या अक्षिविषयं गमिष्यामि ।

(इति प्रवेशं नाटयति, सर्वे ससंभ्रमं पश्यन्ति ।)

उमे- इन्दिरे! दिष्ट्या वर्षसे ।

शौरि:- (शशांकशेखरं निर्लक्ष्य) अहो!

मौळौ चन्द्रकळा गळे च गरळं शीर्षे वियद्वाहिनी

तार्तीयिकविलेचनञ्च निटले हस्ते च भोगीश्वरः ।

ऐमं चर्म कटीतटेऽक्षवलयं यस्याग्रहस्ते भवः

सोऽयं स्वाङ्गपृथक्कृतां गिरिसुतामादाय पार्श्वे स्थितः ।।

शशांकः- भगवन्! अनुस्मृतमात्र एवोपस्थितवानसि । चिरसङ्गतस्याप्यनामय  
प्रश्नः पुनरुक्तप्राय एव ।

यतः

आशाधीशशिरोधिरोपितसुमस्रग्भूतदिव्याज्ञते  
विश्वव्याप्तविशुद्धसत्त्वमुपधिस्तप्राप्तसर्वज्ञता ।  
निर्व्यूढा भुवनत्रयेऽपि विदिता श्वश्रेयसं सर्वतः  
चासत्यादुपरि प्रभूतविषयेष्वावीचिलोकादधः ।।

किञ्च, भगवन्निदमस्तु ।

यद्रत्नं जगता चिरादधिगतं श्लाघ्यञ्च यत्कौस्तुभात्  
जातं यच्च सुधाम्बुधेस्त्रिभुवनालंकारभूतञ्च यत् ।  
अन्वेष्टव्यतया स्थितं यदपि तन्नान्यं समन्विष्यते  
तत्ते हस्तगतं दधास्युरसि चेदस्माकमेतत् प्रियम् ।।

शौरिः- भगवन्! आज्ञाभ्यनुज्ञे यदि भगवत उमायाश्च ।

(अपटाक्षेपेण प्रविश्य ब्रह्मा ।)

ब्रह्मा- अर्धाङ्गीकृतजामिरेष भगवान् साक्षादुमायाः पतिः  
चास्ये नित्यमहं वहामि निपुणां वाणीं मनोहारिणीम् ।  
यद्येषोरसि नित्यसक्तवपुषा लक्ष्मीश्चकास्ति प्रिया  
यामद्योद्वहसीह तत्र भवेतस्सोमस्य किन्नेष्यते ।।

(लक्ष्मीः पूजोपकरणाभिवाद्योमामहेश्वरौ भगवन्तं शौरिमपसर्पति)

चन्द्रप्रभा- भद्रे! इदं स्वीकुरु ।

गङ्गाम्भस्सुहितं श्रितं मृगमदैर्मन्दारपुष्पोद्गतै  
रामोदीकृतमत्र निर्मलजलं पाद्यार्थमांकल्पितम् ।  
हैमैर्दिव्यमणिप्ररूढरुचिभिःपात्रैस्समानीयते  
पाद्यं चाचमनीयकं मुररिपोरादौर मे प्रापय ।।

(प्रविश्य वाणी) अयं भगवान् वासुदेवः ।  
 वक्तुं बिभ्यति यन्महश्श्रुतिगणा यञ्चेन्द्रनीलप्रभं  
 ब्रह्माण्डं परिवृत्य तिष्ठति बहिःपादत्रयेणापि यत् ।  
 यस्मिन्पुष्पवतोर्विभासतमसो भङ्गाय सम्पद्यते  
 तत्त्वं मूर्तिमदेव विश्वहृदयाह्लादीह विद्योतते ॥

किञ्च-

यस्मिन् भाति मुकुन्द एव ललिता जाता त्रिलोकीलता  
 यामासाद्य लतां विरिञ्चिरपि तद्गर्भस्थ इत्युच्यते ।  
 रोदस्योर्बहिरन्तरास्थितिमगाद्यत्स्वप्रकाशात्मना  
 तन्मे दृष्टिपदं गतं जलधिजाहेतोर्महश्श्रीशितुः ॥

अहो महापुरुषयोश्शिवकेशवयोस्समवायः ।  
 कश्चिन्नटति जातवत् स्वयमजात एवापरः  
 प्रपञ्चमनुभासयेत् स्थिरचरात्मकं संविदा ।  
 अनन्तमुभयोः परिस्फुटतरं चिदानन्दयो  
 रनन्तगुणकल्पितं वपुरुपाश्रितौ तावुभौ ॥

लक्ष्मीः- फलितो मनोरथः दृष्टिमात्र एवान्तरङ्गमाप्यायत्याननेन्दुः अथवा ।

आसृष्टिक्षयपक्षगाशशिकळा दृष्टा मुखेन्दौ हरे  
 न सस्ता दिविजैर्न वा व्यसनिभिः पीता न चेन्दुस्तुला ।  
 कास्येन्दुः क शशी क चामृतनिभं लावण्यमत्रेदृशम्  
 केदं तद्रतचक्षुषोर्विलसनं कर्णान्तविश्रान्तयोः ॥

उमा-

पादारविन्दमकरन्दरसायमाना  
 भागीरथी भवशिरः कळिता यदस्य ।  
 सोऽयं हरिः परमपुरुष एव साक्षात्  
 अक्ष्णोर्बभूव विषयस्सुरसेव्यपादः ॥

किञ्च,

ऋचस्संकलिता येन स्तुतिस्तस्मिन् न कल्पते ।

वचसे मनसे चापि गुणा यस्य न गोचराः ॥

शौरिः- देवि! भगवत्युमे! भगवतो महादेवस्य सतः किमस्मासु श्लाग्या  
स्तुतिः ।

यतः

बिभ्रन् मूर्तिभिरष्टभिर्जगदिदं सर्वात्मभावङ्गतो

वैराग्यादवधीरितत्रिभुवनोऽप्यैश्वर्यमासेदिवान् ।

शक्रस्य त्रिदिवं हरेस्त्रिभुवनं येनेदमापादितं

सोऽयं चन्द्रकळाधरो हर इह प्रत्यक्ष एव स्थितः ॥

उमा- ध्रुवञ्चैकं तत्त्वं यदि हरिहरौ तद्वदिह ते

उमालक्ष्मीञ्चेति द्वयमपि वृथा भेदकलना ।

यथैषा सर्वेषामुपधिपरिपाठी परिचया

विधेयस्त्रीपुंसव्यवहृतिरपि स्यात्तदुपधेः ॥

हेमप्रभा- इन्दिरे! भगवन्तमुपसर्पतु तत्र भवती ।

लक्ष्मीः- (उपसृत्य) भगवन् ।

भक्त्यार्पितं भगवते गरुडध्वजाय

नारायणाय तुलसीदलमेतदेव ।

मूर्ध्निस्तु तच्छतसहस्रसुवर्णपद्म

पूजानिभं भवतु दास्यकृतं रमायाः ॥

( इति तुलसीदलं शिरस्यर्पयति )

किञ्च,

पूतं श्रीहरिकीर्तनामृतसरस्तीर्थाभिषेकात् सुधा

वाराशेरपि जन्मना शुचितरं कल्याणपारम्परी ।

चिन्ता सङ्गतिसङ्गसम्भृतमहापुण्यं मदीयं मनो

विष्णौ स्थावरजङ्गमात्मकजगन्मूर्तावभूदर्पितम् ॥

हेमप्रभा- इदञ्चास्तु।

आरार्तयःपरिचलन्तु सुराङ्गनानां  
विद्युन्निभा मणिपरीतकरैर्गृहीता।  
विद्याधराप्सरस आलपितांकवीणा  
गानामृतं ललितमेव सदा दिशन्तु।।

सौन्दर्यं जगदाश्रयं तनुमधात्किं वात्र मुद्रापितं  
किं वा मूर्तिमुपाश्रितं महदिदं तेजोऽत्र चन्द्रार्कयोः।  
तत्त्वं शार्ङ्गिणि दुग्धसागरसुता सन्तापसंहारिणि  
प्रत्यक्षोद्यमतां गतेऽखिलजगद्भाग्यं किमाविष्कृतम्।।

शौरिः- ज्ञातं ते निटलाक्षयन् ममकृते भक्त्यार्पितं तत् वृथा  
न कर्पाह भवेदिति स्म महती सा हि प्रतिज्ञायतः।  
आनीतं तुलसीदळं यदनया भक्त्यावतंसीकृतं  
दातुं तस्य फलं भवान् कलयताद्भूयाञ्च वाक्यं तव।।

महादेवः-शौरै! किमन्यत् यदस्याःपुनरुपचार स्वीकारो दास्यकर्मणोऽनुज्ञा च।

शौरिः- महादेव! तथैवास्तु।

(ततः प्रविशति हिरण्याक्षःप्राप्तबन्धना वसुन्धरा च।)

हिरण्याक्षः- वसुन्धरां गृहीत्वा।

यद्यद्रत्नमजीजनत्तिभुवनं तन्मे वशं गच्छति  
व्यापारादिह शंकरो हरिरपि त्वां रत्नगर्भा महीम्।  
संप्रेक्ष्य प्रतिपक्षतामुपगतं चिन्वन्तमन्तश्शिरा  
रत्नामुज्ज्वलमूर्तिमन्त्यपि तथा मां जेतुमागच्छताम्।।

वसुन्धरा- नाथ, माधव, भगवन्, महादेव! त्रायेतां त्रायेतां रक्षसो  
हिरण्याक्षात्।

शौरिः- इयं वसुन्धरा हिरण्याक्षेण निबद्धा, भगवन् महादेवप्रिया खलु ।

वसुन्धरा प्रयत्नेन रक्षणीया । यतः-

दिव्यां रत्नविभूषितां शुचियुतां शान्तिक्षमासङ्गतां  
साध्वीं नेत्रमनोहरां सुखकरां तीव्रापदं क्षमामिमाम् ।

दृष्ट्वा तीव्रमनोज्ञविश्रुतगुणां दारानिवान्यैर्हतां  
स्वान्ते क्लेश उपागतस्स हि वृथा यस्त्रीजनान् वञ्चयेत् ॥

महादेवेन रक्षसोर्विजयाय सहायःकर्तव्यः ।

शशांकः- शौरे! जगत्प्रलयधूमकेतू अस्मत्तेजसा सह सङ्गतेन जहि ।

(इत्यन्तर्धानं नाटयतः)

लक्ष्मीः चेतस्सहस्व शरणागतरक्षणाय

नारायणाय न पुनस्त्वरयस्व सद्यः ।

लावण्यवारिजलजायतलोचनेत

दास्ये प्रिये कुरु रतिं स्मृतिसम्प्रयोगात् ॥

नेपथ्ये

निर्यद्वंष्ट्राकराळं सपदि वसुमतीं वेष्टयन्तं द्विषन्तं

वाराहीं प्राप्य घोरां तनुमहनमथान्यं पुरस्तान्निहन्मि ।

यद्वेषाद्वीर्यदृप्तः कशिपुरपि तथा प्राप्तजन्यस्तमेनं

मूर्त्या श्रीनारसिंहा प्रकृतिकलितया तावदास्तां स्थितिर्नः ॥

(इति सर्वे निष्क्रामन्ति)

इति तृतीयोऽङ्कः ।

**चतुर्थोऽङ्कः**  
**(ततःप्रविशति नारदः)**

**नारदः-** चतुर्दशभुवनक्षोभं जनयतोस्सहोदरयोर्हिरण्याक्षहिरण्यकशिप्वोरेको  
हिरण्याक्षो भगवता निहतः । अतिक्रूरः खलु कशिपुः । यतः, हरौ  
दृढनिबद्धभक्तिस्तनूजो गर्भस्थ एव मया कृतस्सुजनशिरोमणिर्हरि  
भक्तिपरायण इति तनूजः प्रह्लादस्तर्जितो भर्जितः निखिलनिधनोपाय  
विधिमुपगतोऽपि न कुप्यति नोद्विजति न चलति न जिहेति न  
बिभ्यति ।

क्रूरो रक्षस्वभावात् यदि रिपुषु भवेत् क्षीरकण्ठः कुमारो  
बालोऽयं भक्तियोगात् भजति यदि हरिं कोऽत्र दोषस्स मूढः ।  
शत्रुं स्वभ्रातृभङ्गाद्धरिमपि मनुते मन्दभाग्यस्स एनं  
पुत्रं शत्रूकरोति स्वयमपि निधनं प्राप्स्यतेऽद्यैव विष्णोः ॥

**( ततःप्रविशतःहिरण्यकशिपुर्लीलावती च )**

**हिरण्यकशिपुः-** प्रिये, लीलावति! पश्य ते पुत्रस्य दौरात्म्यम् । यतः-  
ऐश्वर्यं तपसाधिगम्य भुवनान्यष्टौ च षट्पालयन्  
वैकुण्ठादपसारयन् मुररिपुं स्वर्गान्महेन्द्रं तथा ।  
सर्वस्येश्वरतां हिरण्यकशिपुस्सम्प्राप्य पुत्रेण यत्  
प्राज्यैश्वर्यमदान्वितोऽपि नियतं कस्मादयं वञ्चितः ॥

**लीलावती-** नाथ, राक्षससार्वभौम! किन्तु खल्वयं पुत्रेणावमान इति ।  
तदेनमनुनयामि ।

**हिरण्यकशिपुः-** अनुनीतः प्रसादितश्चायम् । अवधीरयते गुरुजनम् ।

**लीलावती-** नाथ, कुत एतत् । पुत्रेऽस्मिन्ननुकम्पैव युक्ता । तथापि  
कोऽनुखल्वपराधः ।

**हिरण्यकशिपुः-** देवि, हिरण्याक्षं प्रियसहोदरं विनिहतवतः शौरैरयं प्रियोभक्तश्च ।

लीलावती- अयि नाथ! दैत्यकुलनिर्गणशत्रौ मुररिपावेव क्षीरकण्ठस्याकृतमतेः  
प्रीतिरित्येतावता किमापतितम्।

हिरण्यकशिपुः- प्रिये! शृणु। चतुर्भिरुपायैरशक्यतां विदित्वा शिशुमिमं कुल  
कलंकितं मत्वा वधोपायः कृतः।

लीलावती- शान्तम् पापम् शान्तम् पापम्। अपि नाम गर्भभूते शिशावीदृशं  
कर्म किं प्रायश्चित्तीयति।

हिरण्यकशिपुः- प्रिये, मा भैषीः। तावतापि सुखप्राय एवायम्। यतः-  
कष्टं दुष्टभुजङ्गदष्टचरणो मत्तेभपादादितः  
क्रूरश्चापदवक्त्रकर्शितशिरा निस्त्रिंशधाराहतः।  
विष्णो पाहि हरेवमामिति वदन् नैवार्तिमासेदिवान्  
तेनाहं कृतनिश्चयो यदधुना तेन प्रपद्ये मृतिम्॥

लीलावती- नाथ! किमेवममङ्गलं न शक्नोमि श्रोतुम्।

(ततः प्रविशति प्रह्लादः)

लीलावती- (तनयमालिङ्ग्य) तनय! चिरायुर्वर्धस्व। अयमुपदेशः।

तनय विनयवार्ता त्वं जहासीन्द्रशत्रौ  
रिपुमपि हरिमेव स्पष्टचित्तो ब्रवीषि।  
प्रणयमपि गुरुष्वप्याहितं न प्रबध्ना  
स्यहह कुलकलंकः किन्नु जातः कुमारः॥

प्रह्लादः- अयि जनयित्रि! अयं ते प्रणामः। मया न कदाप्यपराब्धं  
पितृश्चरणाभिवन्दनमहरहरनुष्ठीयते। भगवतो हरेश्च।  
भक्तिं हरौ पितरि तत्परतां मुरारे  
राशां कथासु निजमातरि चापि भक्तिम्।  
नित्यं गुरुष्वनुगुणं विनयञ्च पाद  
संसेवनञ्च करवाणि कुतोऽपराधः॥



लीलावती- तनय, विनयशालिन्, कथय! किमिति पितृद्वेषिणि पितृव्यहन्तरि  
शौरौ भक्तिरनुरक्तिश्च तत्कथासु।

प्रह्लादः- जननि! महाभागे! परमं पथ्यं शृणु।

जिह्वाग्रे यस्य विष्णो हर इति वचनं हस्तयोस्तत्सपर्या  
दास्यव्यापारलीला हृदि हरिचरणाराधनं सख्यता च।  
यस्यैते न प्रवृत्ताः कृमिरयमथवा दारुरस्मान्न कश्चित्  
प्रायो जन्तुःप्रपञ्चे जननि! न विदितः जीवितस्सन्मृतो यः॥

हिरण्यकशिपुः- (धूर्तत्वं नाटयन्) रे डिम्भक! कुत्र हरिः किं रूपः।  
पाठीनो वा वराहःकिमु कमठतनुश्श्रीहरिः कुत्र दृष्टः  
स्याच्चेदन्विष्यमाणो मयि युयुधिषति प्राकृतः किन्न दृष्टः।  
आवीचेराच सत्यादचिनुवमखिलं विश्वमेवं न दृष्टः  
कस्मादस्मिन्मुरारौ प्रतिकलितमनास्सञ्चरस्से कनिष्ठः॥

प्रह्लादः- भगवन्! चतुर्दशभुवनपरिपालनधुरीण! जनक! कृतस्तुभ्यं प्रसादाय  
अञ्जलिः। इदं शृणु। स्थावरजङ्गमादिषु सर्वत्रावस्थितो हरिः।

हिरण्यकशिपुः- रे डिम्भक! उन्मत्तोऽसि आजन्मनःकीर्तयसि केशवम् सर्वत्रा  
वस्थितं चानुभाषसे, दर्शय तर्हीहायसे सभास्तम्भे।

प्रह्लादः- (शिरस्यञ्जलिं बध्वा) जनक! सर्वगतः परमेश्वरः किमित्यायसेऽस्मिन्  
स्तम्भे न तिष्ठति। शृणु-

श्रीहरिस्सर्वगस्साक्षाल्लोहस्तम्भे किमद्भुतम्।

अस्तीति वक्तुं तं छिन्धि प्रयास्यति भवत्कृते॥

हिरण्यकशिपुः- रे उन्मत्तोऽसि स्तम्भे हरिः। द्रक्ष्यामस्तावत्। भो भो  
अमात्याः, परिजनाश्च संसिद्धा भवन्तु। गृह्णन्त्विमम्।

(इति गदां गृहीत्वा स्तम्भं भिनत्ति)

नारदः- प्रमादः प्रमादः। हा हा लोकोऽयं व्याकुलः यतः चतुर्दशभुवनभङ्ग  
सम्पादकोऽयं भीषणारवः (विमृश्य)

ब्रह्माण्डं खण्डमासीत् किमु कुलगिरयस्सप्त विध्वस्तमूला  
स्सूर्येन्दोः किन्निपातः पतति किमु महद्वार्क्षचक्रं विभिन्नम् ।  
किं वा भूतानि पञ्च प्रलयमुपगतान्यायसस्तम्भभेदा  
त्रैतत् साक्षान्नृसिंहाकृतिरयमुदभूत् तत्कृतोऽयं निनादः ॥

किञ्च, अपूर्वयं मूर्तिः( सुनिपुणं निर्वर्ण्य)  
नृसिंहःकोऽप्यासीन्नखकुलिशसञ्चारलुलित  
ग्रहार्क्षप्राग्भारःपरिधृतसटारश्मिपटलैः ।  
रवीणां साहस्रं वदनधृतदंष्ट्राभिरपि यः  
सहस्रं चन्द्राणां कलयति नभस्यद्भुततया ॥

अहो, भगवतो हरेश्शौर्यपराक्रमौ ।  
ऊर्वो हिरण्यकशिपुं परिगृह्य शौरिः  
व्योम्नयद्भुतं कररुहैरुर आविदार्य ।  
हन्त्येनमुद्वमति नासिकयास्यमध्यात्  
रक्तं विनष्टमहिमा न्यपतन्मृतश्च ॥

अतिकरुणारसभरितश्चायं शौरिः ।  
हरिरयमतिघोरो मूर्तिमद्रौद्ररूपो  
यदतनुत विनाशं रक्षसस्तत्र चित्रम् ।  
यदयमखिलविश्वत्राणरक्षैकदीक्षः  
कशिपुसुतमदैवं मूर्ध्निपाप्राय शान्तः ॥

नृसिंहः-प्रह्लाद डिम्भक भवान् असुरेन्द्रकोपात्  
आपादितो विविधवेदनभर्जनानि ।  
आयाह्यधोरुमुपजिघ्रति मूर्ध्नि बाल  
लक्ष्मीनृसिंह इह भद्र सुखं लभस्व ॥

**प्रह्लादः-** भगवन्!

युक्ता नृसिंह मयि, ते करुणादयालो

विश्वेशितुस्सकलभूतदयाम्बुराशेः ।

यस्मात्तवेश्वरनताश्रितपक्षपातो

नित्यव्रतः खलु कुतोऽत्र पुनर्विचारः ॥

**नारदः-** स्तुवन्ति मुनयस्सुरा विनिपतन्ति पादाम्बुजे

दिगीशसहितो वृषा परिचरत्यमुं वीजनैः ।

प्रवर्षति सुमान्यसौ दिवि भवो नभस्वान् हरिः

प्रसन्नमुखपंकजो नृहरिरेष विश्राम्यति ॥

(इति सर्वे निष्कामन्ति ।)

इति चतुर्थोऽङ्कः

**पञ्चमोऽङ्कः**

(ततः प्रविशतः दिव्यपुरुषौ)

**प्रथमः-** (स्वगतम्) हिरण्याक्षहिरण्यकशिपुवधान्तरितेन्दिरापरिणयानां

दिगीशानामयं भगवदादेशः सर्वानाह्वयेति । (प्रकाशम्)

छत्रं व्योमतलं विमाननिचयैरग्नैरिव प्रावृषि

श्राव्या दिक्षु चरन्ति दुन्दुभिरवा वर्षासु निर्हादवत् ।

विद्युत्पंक्तिनिभाश्चरन्ति वनिता दिव्याः प्रियैस्स्वैरितो

ब्रह्माण्डं निरवद्यमद्य ललितं पाणिग्रहे श्रीहरेः ॥

इदमप्यस्तु ।

अस्तु स्वस्ति समस्तचेतनवतां तिष्ठन्तु पश्यन्तु ते

कल्याणं नृहरेरिहैव मुनिभिर्निष्पाद्यते सूरिभिः ।

तत्तत्स्थानमिहाश्रयन्तु मरुतस्सिद्धा महेन्द्रादय

शशौरिः प्राप्य विरञ्चिर्निर्मितलसत्सिंहासनं द्योतते ॥

अमी महर्षयः ।

द्यौर्येभिस्सप्तसप्ताश्वमिव जगदिदं सप्तभिश्चन्द्रमोभिः  
 पूर्णैराक्रान्तमारादिव कुलगिरिभिस्सप्तभिर्मूर्तिमद्भिः ।  
 निर्यातं वा दिवीव प्रविमलमहसां संहतीस्संकिरन्त  
 स्संयन्ति प्रान्तमेता मुनय उपगता ब्रह्मतुल्यास्तपोभिः ॥

(एतौ वाणीहिरण्यगर्भौ उमामहेश्वरावपीति निष्क्रान्तः)

द्वितीयः-दिव्यामोदस्सुमानां निरतिशयसुखस्पर्शवायुर्वनीनां  
 दिव्यावाचश्श्रुतीनाममृतरसमयीवृष्टिराशावतीनां ।  
 प्रत्यग्राभिःक्रियाभिर्नृहरिसमुचितालापयुक्ताभिराभि  
 स्तृप्त्यै सर्वत्र कार्यव्यवहृतिषु सुराद्याप्तवर्गस्य भूयात् ॥

(शौरिरिन्दिरया वैवाहिकवेदिं प्रविशति)

इदमतिमनोहरमाश्चर्यञ्च ।

वेदत्रयी मूर्तिमती पुरस्ता  
 दाशीर्वचः पूरुषसन्निधौ सा ।  
 नातोऽधिकं मूकतया निषण्णा  
 नारायणायेत्यभिधाय शान्ता ॥

किञ्च ।

मन्त्राक्षतास्सुरमुनिप्रवरैर्विसृष्टा  
 वैवाहिका हरिशिरः कलिता भवन्ति ।  
 ब्रह्माण्डभाण्डमधिगत्य हरेर्विभूतिम्  
 एतान् त्रिपात्यरिमितामपि संविशन्तः ॥

किञ्च ।

आलीढं नृहरेर्यशशशिकळेवाशाचकोरैरितो  
लावण्यामृतमापिबन्ति महिळाश्चान्द्री चकोरा इव ।  
तत्सौन्दर्यमिदं त्रिलोकनगरी विद्युत्प्रदीपायते  
हासश्चन्द्रिकयानिभो बुधपरित्राणाय सन्नह्यति ।।

किञ्च ।

क्वाप्यंशे यस्य विश्वं लसति गुरुतरं योऽस्ति भाति प्रियं चे  
त्यन्वास्ते तत्र शक्तिर्नमितमुपगता यस्य सर्वेश्वरस्सः ।  
सर्वेषां नेत्रपात्रं भवति क इव तद्रूपलावण्यमुख्यै  
रादीप्ते नीलमेघद्युतिमुषिवपुषि श्रीनिवासे विकारः ।।

किञ्च ।

लक्ष्मीरस्तु चकास्तु मास्त्वगरिमा श्रीरस्तु विस्तारिणी  
दम्पत्योरुभयोः परस्परकरस्पर्शोद्भवा श्रीस्तु या ।  
सा हि स्वर्णमहेन्द्रनीलरुचिरां शोभां सभायामधात्  
ये ये संसदि सङ्गतास्तनुभृतस्त्वद्वैतिनस्त्वेतया ।।

(भगवानिन्दिरया सह ताक्षर्यमधितिष्ठासतीदानीम्)

यतः-

आयामीकृत्य पक्षावुपरि खगपतिस्स्कन्ददेशे मुकुन्दं  
वोढुं भूम्ना विमानीकृतकनकमयावंसभागौ बिभर्ति ।  
साक्षाद्वैकुण्ठ एतत्तनुमधिवसतीत्यन्तरा चेन्दिरेऽयं  
स्वर्गादीनूर्ध्वलोकान्सह नरहरिणा संचरिष्यत्यनेन ।।

किञ्च, अतिमनोहरोऽयं सन्निवेशः । यतः-

विमानश्रेणीयं वियति कलिता श्रीपतियुता  
कृता ताक्षर्येण्यं ललितमणि मुक्तास्रगुपमा ।  
यतश्चित्रं रत्नद्युतिमधिगतो मध्यमणिवत्  
य आस्ते दोःपीठे हरिमपि रमां सम्प्रति वहन् ।।

भगवतः क्रियाकलनमिदमभिव्यनक्ति यतः ।

लोहस्तम्भादुदञ्चन् नृहरिरभिदधे सर्वगत्वं विभिन्दन्

रक्षो वक्षःकवाटं मृदुनखशिखरैस्सर्वशक्तित्वमूचे ।

कृत्वा प्रह्लादरक्षां निखिलतनुभृतां रक्षकत्वं रमायाः

पाणिं गृह्णन् तपः किं न फलति न च किं यच्छतीति ब्रवीति ॥

किञ्च ।

नीराजयन्ति सुदृशो हरिमिन्दिराञ्च

दिव्यैर्विशुद्धमणिदीप्तिमयैः प्रदीपैः ।

यत्रेन्दिराहरिपरीतखगेन्द्रगात्र

मामुद्रितं खलु तथा प्रतिबिम्बितञ्च ॥

पवित्रं सम्प्राप्ता उपशल्यं वैकुण्ठस्य । यतः-

नैकं त्यक्ष्यति विश्रुतश्रुतिगणेष्वेतेष्वनन्तेष्वपि

प्रत्यक्षीकृत सामगानचतुरो वीणासदृक्षः क्वचित् ।

वाणीव कचिदप्सरः प्रतिनिधिर्गानेन सप्तस्वर

ग्रामप्रत्यवमृष्टकर्णविवरो वैकुण्ठघण्टारवः ॥

किञ्च ।

स्थानं विसृज्य विरजा परिचारिकेव

दोर्भ्यान्तरङ्गवलिताकृति सङ्गताभ्याम् ।

देहं पिधाय पयसामृतसन्निभेन

सम्पूर्णकुम्भनिभचारुकुचाभ्युपैति ॥

अयं लोकः-

नैनो नापि तमो न दुःखमणुरप्यानन्दभूमात्र यत्

सत्त्वप्रत्यवल्लिप्तवस्तुनिचयं नित्यञ्च सत्यञ्च यत् ।

तत्सत्यं निलयं हरेर्महद्विंशच्चोर्ध्वं त्रिपात्संज्ञकं

तत्प्राप्यात्र खगेश्वरस्थित इतो वैकुण्ठ एतद्धरेः ॥

(ताक्ष्यादवतारयन्ति विरिञ्चशशांकशेखरौ भगवन्तमुमावाणी चेन्दिराम्)

विरिम्- भगवन् पञ्चोपनिषन्मञ्चमिदमलंकुरु।

भगवान्- विरिञ्चे! उमापरमेश्वरौ प्रथममुपवेशय इत्युपविशति।

महा- हे नृहरे।

लक्ष्मीस्तिष्ठतु वक्षसि प्रियसुहृद्भावोस्तु मय्यन्वहं

देवेन्द्रप्रमुखामरप्रियकरं कर्माप्यनुष्ठीयताम्।

शास्तु त्वं जगतां चतुर्दशमहासम्पत्समृद्धिर्भवेत्

गन्तुं स्वस्वगृहान् हरे कृतविंधी नाज्ञप्तुमाकाङ्क्षये।।

उमा- देवि! रमे! दिष्ट्यावर्धसे यतः।

भृत्या भर्तुर्दिगीशा जगदिदमखिलं पाल्यमर्थेन्दुमौलि

मित्रं पुत्रो विरिञ्चिर्वसतिरुपगता सत्त्वभूमा विकुण्ठः।

शस्त्रं चक्रं त्रिलोकी विजयविधिकरं पाञ्चजन्यं जयश्री

सङ्क्षोषस्यैकपात्रं क नु हरिमहिळे! भाग्यमेतद्भवत्याः।।

तथापीदमस्तु

इन्द्रादयो दिविषदो मनुजानवन्तु

शिष्टा मुकुन्दपदभक्तिपरा भवन्तु।

पृथ्वी नृपैः कलितनीतिपथैश्चकास्तु

विद्वद्भृसिंहकविरस्तु तथा कृतार्थः।।

इति काश्यपशिष्टान्वयाय श्रीमन्महामहोपाध्याय विद्वत्कवितार्किकसिंह

नृसिंहपण्डित

विरचिते इन्दिरापरिणयनाटके पञ्चमोऽंकः।।

नाटकञ्च समाप्तम्।।

శైవ దండకములు  
ŚAIVA DAṆḌAKAMULU

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TIRUPATI  
2002





## శివ దండకము

### SIVA DANDAKAMU

శ్రీ మన్నహాదేవ! దేవప్రవంతీ పయోధౌత సుస్నిగ్ధరుగ్ధరి  
 చంచజ్జటాబృంద! బృందారకేంద్రాది సాంద్రోరు కోటీర! కోటీ తటీ రత్న  
 నిర్యత్న నిర్యన్మరీచిచ్ఛటా దోప కిమ్మిరితాంఘ్రిద్వయా! అద్వయంబైన నీ  
 యొప్పు హృత్పద్మవీధిన్ వితర్కించి దుస్తర్క బంధంబులం ద్రుంచి  
 ప్రజ్ఞానముల్లాసముల్లాస విజ్ఞాన సిద్ధిం బ్రసిద్ధాత్ములై యుండగా లేక యే  
 కాలమున్ సకులై త్రవ్వచున్ దుర్వివేకుల్ భిలాచార సంచారులై చేర  
 లెరన్నెడున్ నిన్ను నున్నిద్ర చిద్రూప రూపాతిగా! నాగకేయూర!  
 మాయూరపింఛచ్ఛవిస్ఫూర్తి పాటచ్ఛరోచ్ఛూన నానాదిసాంతో ఘజంఘాల  
 నీరంధ్ర ధూమంబులన్ గీలి కీలాకరాళోజ్జ్వలల్లోల సారా! లఘు జ్వాలలం  
 బేర్చి కోలాహలోదగ్రమైక్రాలు హాలాహలంబున్ జగదీప్తితోఁగూడఁగొం-  
 కూడి వే క్రీడయుం బోలఁగేలన్వడిం బట్టి బిట్టెత్తి చిత్తంబు మత్తిల్ల నుత్తుంగ  
 హర్షంబునన్ గ్రమ్మి భక్తించి, లోకంబు రక్షించి, యక్షీణ తేజంబునం బొల్పు  
 సద్రక్షకున్ నిన్నునెన్నన్ దరంబా, ధరంబాపరేణాంత యత్యంత ధీశాలికిన్  
 శూలపాణీ! గణాధ్యక్ష! దక్షుండు మాత్సర్యదీక్షాత్యుఁడై క్రొవ్వి వీక్షా  
 ప్రపాతైక మాత్రావధూతాంతకు న్నిన్నుఁగన్నని రప్పింప కుప్పొంగి  
 దర్పించి క్రించుందనం బొందుచున్ మంద భాగ్యోదయత్వంబునన్ బన్ని  
 జన్నంబు సేయంగ నంగీకృతోద్యోగియైయున్న మిన్నంది కందర్ప  
 దుర్వార దోర్గద్వ సర్వస్వసంహార విద్యాసముద్యుక్త నేత్రంబుతోఁ జిత్ర  
 చిత్రోన్నతిం బొల్చి పెల్చన్ జగత్కంప నిశేణియై తూలు మద్యజ్జటా శ్రేణితో  
 నేణభృత్తండ మల్లీ ప్రసూనోల్లసద్గండభాగంబుతో భోగపట్టాంచలోదంచదు-  
 ద్గండ మాణిక్యరేఖామయూఖావళీకీర్తనిర్నిద్ర చక్షుశ్శృవోహార పుంజంబు  
 తోఁ నంజగర్భాండ గర్భప్రభేద క్రియాభీమభూమాది దిక్సామజోద్ధామ  
 శుండాభ చండోజ్జ్వలన్మండలాగ్రాది దీప్తాయుధస్తోమ సమ్మోహితరాతి  
 దృగ్వాహ బాహాసహస్రంబుతో దుస్సహంబై మహోత్సాహనమై

సాహసాధిష్ఠితంబైన శ్రీవీరభద్రాకృతిం దాల్చి సన్మానముం గన్న నిన్నెంత  
 వాడైన నింతింతనం జాలునే కాలకంఠా! నృకంఠీరవోద్రేక విద్రావణా!  
 మర్త్యవిద్వితీరః పద్మపూజా విరాజత్పదాంభోజ! యంభోజ సంభూత  
 మూర్ధంబు భిక్షాటన ప్రక్రియా పాత్రగా గోత్ర భృత్యూర కంకాళముందాళ  
 మై యొప్పు చేముట్టుగా దిట్ట యాశీవిషాధీశుడంఘ్రిస్థలిన్ గండపెండేర  
 రాజంబుగాఁదేజముల్ గ్రమ్మ శార్దూలపుండోలు పైఁజాలఁగాఁగ్రాల ఫాలా  
 స్థివారంబు తోరంపుగ్రీవన్ మహాహారముఖ్యంబుగావిశ్వచక్షుర్భయాపాదియౌ  
 నా శ్మశానంబు ధామంబుగాఁ జేసి యెవ్వారికిం దేరి చూడంగా రానట్టి  
 దట్టంపు రూపంబుఁ బ్రాపించియున్ ముక్తదుస్సంగుడై భక్తియుక్తాంగుడై  
 కొల్చుధీశాలికిన్ సౌమ్య విస్ఫూర్తి వర్తింతు వార్తా ర్తిహరీ! పురారీ! విరూపాక్ష!  
 వక్షోజ చక్రంబులన్ జారునేత్రా సితాబ్జంబులన్ వక్ష్యపద్మంబునం గుంత  
 లోత్తాల శైవాల జాలంబునన్ బాహువల్లీ మృణాళంబులన్ బంధురోష్ఠాచ్ఛ  
 బంధూక పుష్పచ్ఛటన్ మందహాసామృతస్యంద డిండిర సారంబునన్  
 నిమ్ననాభీశుభావర్తగర్తంబున్ గోమలోపైర్చెర్వళిచ్చేదవీచీసముల్లాససౌభాగ్య  
 యోగంబునన్ నిత్యలక్ష్మీనివాసోన్నతంబస్ఫురతైనైకతాభ్యున్నతిం బాద  
 కూర్మ స్థితిన్ బేర్చి మత్తిల్లు నీహారశైలాత్మజాతా సరోజాకరంబునన్,  
 మహాకేళి హంసంబవై లో రిరంసాగతుల్ గ్రాలఁగ్రీడించు ప్రోడం బ్రసూనేషు  
 కోట్యర్చుదామంద సౌందర్యధుర్యున్నినుం గొల్చుపుణ్యుల్ విపశ్చిద్వ-  
 రేణ్యుల్ గదా చూడఁజూడంచల సూతనీహారధామా! సుధాధామ! రామా-  
 కుచాభ్యంతరంబెట్లునీకున్కివట్టయ్యెనే! నీకుఁగట్టన్మదేభేంద్రచర్మంబె! శర్మ  
 ప్రదా! నిర్మలాత్మా! భవా! నమహాత్వంబు నిర్దీతముంజేయ గీర్మాఢాఁడుం!  
 జాలునే! నేత్రకర్ణేశ తల్పాశుగా! భక్తకల్పా! సుధావిస్ఫురజ్జలప! ఆద్యం  
 బచింత్యం బభేద్యం బసాధ్యం బబాధ్యం బనూనం బహీనం బనంతంబునై  
 యొప్పు మత్పుణ్య పాకంబునం జేసి యాలోక సాధ్యంబుగాఁదోఁచె  
 వాచంయమి ధ్యేయ మూర్తీ! కృపాధారకీర్తీ! నమస్తే నమస్తే నమస్తే నమః!

# శివ దండకము

## ŚIVA DAṆḌAKAMU

[Text edited with a solitary Palm-leaf manuscript bearing the Stock No. D 2024 deposited in the S.V.University Oriental Research Institute Manuscript Library, Tirupati]

### I

శ్రీమత్పురంజ్యోతిరాకోత్తరాకాశ! సిత భానుప్రతీకాశ! ఆకాశకేశా!  
మహేశా! గిరీశా! విరాజత్క్రియాప్రకాశా! శక్తిమార్గంబునన్ బ్రాణవాతంబు  
పూతంబుగా నిల్చి, జాగ్రదావస్థన్ మదిందెలిసి, శ్రీశైల దైవంబు మేల్కాం  
చి, వెల్లుందనచ్చాయఁగుల్కు నాధార చక్రాబ్జ పత్రంబులన్ నాల్గింట వాది  
సాంతాక్షరంబుల్ వెసం బూర్వదిబ్బుఖ్యంబుగాఁబ్రతిష్ఠించి, భక్తస్థలింజూచి,  
భావించి, యాత్మన్ గురుత్వంబు సంధించి, చిత్తసద్మంబురంజిల్ల, సద్భక్తు  
నింగాంచి, రాజన్నకారాఖ్య బీజంబు లుత్కర్ణికా మధ్య భాగంబునన్ నిల్చి,  
యందోయ్య నాచారలింగంబుఁగీలించి, రంగారు బంగారు మేల్గిండు లన్  
నీరు సౌవర్ణ భాండంబునందెచ్చి, స్నానంబు గావించి, పైశంగ కౌశేయముం  
బూని, అర్చిశుచిశుంభద్రమ్యారుణంబైన శ్రీగంధలేపంబు మెల్మెల్లనే  
సేయుచున్, పుష్పరాగాక్షతల్వెట్టి, గన్నేరుఁబూగుత్తులన్, జాజి సంపెంగ  
లంబూజ సద్భక్తితోఁజేసి, ధూపారై తావుల్ గుబుల్కొల్చి, నీరాజనంబిచ్చి,  
సౌవర్ణపాత్రంబులో భక్త్యభోజ్యంబులందంబుగానించి, యర్పించి, సాష్టాంగ  
మున్ జేసి, యాదేవదేవ ప్రసాదంబునన్ హేచ్చి, దౌర్గుణ్యముం బాసి,  
పృథివీగుణంబైన కారిన్యమున్ ద్రోసి, లింగైకనిష్ఠైక సంపన్నుడై,  
యాత్మసంవేదియై, యాత్మతత్త్వాఖ్య సద్యోజాతాస్యాను భావంబుఁగీల్చెలిసి,  
భక్తిక్రియారూప భావంబులన్ వాటి పెన్నిక్కలన్ నిల్చి, సద్భక్తవర్యుండు  
యద్దేవు కారుణ్యముం జెంది, నిత్యత్వ సంపన్నుడైనట్టి యాచార  
లింగంబు నీవేకదా శంకరా!

## II

జ్ఞానశక్తి ప్రభావంబునం బపానవాయుప్రకారంబునిండించి, స్వప్నో-  
న్నతావస్థగాఁదెలిసి, విష్ణుదైవంబు రంజిల్లు మాహేశ్వరస్థాన దివ్యాను  
భావంబుఁబెంపొందఁగా, వైష్ణికాఖ్యాకసద్భక్తియుంగల్గి, సద్రాజితచ్ఛాయ  
లంగుల్కు షట్పుత్రముల్ గల్గి వెల్గొందు స్వాధిష్ఠానచక్రంబుపై బాదిలాంతా  
క్షరంబుల్ రహిం బూర్వదిజ్ఞాఖ్యంబుగా ప్రతిష్ఠించి, సుబుద్ధిన్ హస్తంబు-  
నంబూని తత్కర్మకాస్పాక్షరస్ఫార బీజంబు హత్తించి, గురులింగమూర్తిం  
బ్రతిష్ఠించి, నిండైన మేల్వెండి కుండంబులో నీరు నుత్పాదరస్ఫార భాండం  
బునందెచ్చి, స్నానంబు గావించి, మేల్పన్న వల్పెంబుచేనొత్తి, కర్పూర  
సంయుక్తగంధంబుమై నిండగాఁబూసి, ముక్తాఫల సువర్ణాక్షతల్ మూర్ఘ  
మందొప్పుగాఁబెట్టి, ధూపంబులర్పించి, వజ్రంపు తెల్లంగులంజిమ్ము  
పళ్ళాన నీరాజనంబిచ్చి, జాబిల్లిరా పల్లెరంబందు సర్వోపహారంబులుంబెట్టి,  
అర్పించి, పుష్పాంజలిన్నిచ్చి, సాష్టాంగమున్ జేసి, యా సుప్రసాదంబు  
భక్షించి, తద్వామదేవాస్యముందెలిసి, వామమార్గంబులన్ విడంగొట్టి,  
యద్దేవు కారుణ్యముంజెంది సంసారదుఃఖంబులంబాయ తల్లింగ మీవే కదా  
జీయ్య!

## III

సన్మార్గగోచ్ఛా ప్రభావంబునం వ్యానవాతంబు పూరించి, సౌమప్త్య  
వస్థాత్త్రయింజేసి, రుద్రాధిపత్యంబు రమ్యంబుగా వెల్లుచుండన్, బ్రసాద  
స్థలం బొప్పుగా కుంకుమచ్ఛాయచేగుల్కు సన్మణిపూరోరు పద్మంబునం  
దశారంబులండాది స్పాంతాక్షరంబుల్గం బూర్వదిజ్ఞాఖ్యముంగా బ్రతిష్ఠిం  
చుచుం, పావనుభవాఖ్య సద్భక్తి సంయుక్తుడై పూర్ణుడై, నైరహంకార  
హస్తంబునంబూనఁగాఁజేసి, తత్కర్మకాశీక్షరంబుంచి, తత్త్వరమధ్యంబు  
నందున్ శివాఖ్యోన్నతంబైన లింగంబుఁజెన్నారఁగాఁజూచి, సిద్ధంపు

మేల్కొల్పులన్ సొంపులన్ నింపు పద్మాకరంబందు నీరంబుసారంబుగా  
కెంపురా బిందెలందెచ్చి, స్నానంబుగావించి, కెంబట్టు పుట్టంబునన్ తెన్న  
నీరార్చి, ఫాలారుణాభాగరంగంబు మైదిండుగాఁబూసి, నెత్తమ్మిరా మాని  
కంబుల్ గల్గ మిన్నక్షతల్లాననం బేర్చి, చెంగల్వలన్ గల్వలన్, రక్తమందార  
ధామంబులన్ రక్తపంకేజజాతంబులబూజగావించి, సింధూరభాస్వద్ద  
శాంగోరు ధూపంబు, సద్భక్తినర్పించి, నెత్తమ్మిరాకెంపు తళ్ళుల్ నిగారింప  
నీరాజనంబిచ్చి, బాలారుణచ్ఛాయ వెల్గొందు పల్లెంబుచే నన్నపానాది  
దివ్యోపహారంబులర్పించి, దండప్రణామంబు గావించి, తచ్చేషదివ్యామృతా  
హారీయైసంత సంబంది, భోగానరాఖ్య రూపంబు గీల్చెలిసి, యోగాగ్నిచే  
పావకోష్ఠత్వముం గాంచి, యాదేవు కారుణ్య లభిం గృతార్థత్వముజెందు  
యోగీంద్రుఁడా దేవదేవుండ వీవే కదా దేవదేవేశ్వరా!

#### IV

ఆదిశక్తి ప్రభావంబునన్ భాసురోదానవాతంబు పూర్ణంబుగావించి,  
దానన్వేసం దుర్యవస్థాగతంబంచు దెలిసి, నిశ్చంకతన్నందు దైవంబుగా  
సావధానాఖ్య సద్భక్తిచేగల్గన హస్సూర్య యనాహతంబు రమ్యంబుగా  
నొప్పు దత్పద్మమున్ ద్వాదశారంబులన్ గుల్కు నారేకులన్ కాదిదన్యాం-  
తాక్షరంబుల్ క్రమంబారగా నిల్చి, సౌమానసస్ఫార హస్తంబునన్ పద్మమున్  
బాగుగాఁజేసి, తత్కర్ణికాన్వాక్షరంబుంచిన ధైర్యంబుగాడన్ చరలింగమున్  
దనువు బీజంబుపై నిల్చి, యావాహనాసీన దివ్యార్థ్యపాద్యాదికంబుల్  
సమర్పించి, పద్మాప్తకాంతోరుమాణిక్య వాటీప్రకాండంబు గల్పించి, తద్వర్ణ  
కుంభంబులన్నందులో నీరముందెచ్చి, దిట్టంబుగా మజ్జనం బింపుతోఁజేసి,  
రాపచ్చపుట్టంబు పైగప్పి, యజ్ఞోపవీతంబు గల్పించి, పన్నీరు గంధంబు  
మైనిండుగా బూసి, సంపత్నమృద్ధిన్నిచ్చు నక్షీతలున్ మూర్ధ్నమందొప్పు  
గానించి, బిల్వపత్రంబులన్ మాచి సత్పత్రి, పుష్పంబులన్ బూజ గావించి,  
ధూపంబులర్పించి, పల్లెరంబందునన్ షడ్రసోపేత దివ్యోపహారంబులర్పించి

నీరాజనంబిచ్చి, సవైభవమంత్రోక్త పుష్పాంజలింబెట్టి, సాష్టాంగదండ ప్రణామంబుగావించి, పద్యంబులన్, గద్యలన్ బ్రస్తుతుల్ జేసి, తౌర్యత్రికంబింపు మీరంగ గావించి, పద్మాసనాసీనుడై స్వస్థచిత్తంబుచే నీశ్వరుం జూచుచున్, బాహ్యమున్ మాని, తత్పురుష వక్త్రంబు రమ్యంబుగా దెలిసి, వాతంబు భావంబునన్ వేగ శిక్షించి, యాదేవుసేవన్ గృతార్థుండగుయోగి, యాదేవ దేవుండవీవే కదా! పాప ధంఝామరుద్భీమరామా!

## V

పరాశక్తిచేతన్ సమానాఖ్యవాతంబు విఖ్యాతిగావించి, సదాశివస్థాన దైవంబు రంజిల్లగా, తచ్చరణ్యస్థలంబొప్పు నానందసద్భక్తియున్ గలిగి, సింహాంబుదచ్ఛాయంజెన్నొందు విశుద్ధపద్మంబు నందొప్పురేకుల్ పదారంధురంచుల్ పదారున్ దిరంబారగా నిల్చి సుజ్ఞానహస్తంబునన్ పద్మ సత్కర్ణికామధ్య దోషంబులో ద్రోచి, భాస్వద్యకారాఖ్య బీజంబు హత్తించి, ప్రాసాదలింగంబు రంగారగానిల్చి, యింద్రోపలోద్యప్రభానీల కాసారనీరంబు లింపొందగా నీలరాబిందెలన్ దెచ్చి, స్నానంబుగావించి, మేల్తెల్ల క్రొంబట్టు పుట్టంబుచే గొంచు నీరార్చి, కృష్ణాగరోద్ధామ గంధంబు మైఁబూసి, నీలాక్షత ల్ బేర్చి, యిందీవర శ్రేణి బూజించి, ధూపంబులర్పించి, నీలప్రభారమ్య నీరాజనంబిచ్చి, యింద్రాశ్మపాత్రంబునన్ భక్త్యభోజ్యంబులొక్కెత్తునన్ నిల్చి, యర్పించి, దండ ప్రణామంబుగావించి, యా సుప్రసాదంబు భక్షించి, నృత్యంబుగావించి, యీశానవక్త్రంబు భావించి, విబ్రాంతి వీడ్కొల్పి, యాదేవుకారుణ్యముంజెంది, సంసారముక్తుండగున్ యోగి, యావేల్పురాతేడవీవే కదా దేవ!

## VI

చిచ్ఛక్తిమార్గంబునన్ నాగకూర్మంబులన్ దేవదత్తాఖ్యదానుం జయోపానిలుం నిల్చి యత్యంత నిర్దుష్టసుజ్ఞాన తత్త్వానులింగ దైవంబుగా దెలిసి, నానాప్రభాయుక్తమైనట్టి యాజ్ఞాబ్జ పత్రంబులీ రెండు హం, క్షంబులన్నిల్చి

సద్భావహస్తంబునన్ సమరసాఖ్యాకసద్భక్తిచే పద్మమధ్యంబు సన్మార్జనం  
బొప్పుగాఁజేసి, ఓంకార బీజంబుగా నిల్పుచుం శ్రీమహాదేవలింగంబుహత్తించి  
సౌదామనీభాసురచ్ఛాయచే గల్గుకుండంబునన్ నీరు, మాణిక్యభాండంబు  
నన్ నిండుగాదెచ్చి స్నానంబుగావించి, సుస్విగ్ధకాశేయమున్ బూని నీరార్చి  
తావుల్ గుబుల్కొల్పు మైపుత మేనంతటన్ బూసి, నానావిధస్ఫార మాణిక్య  
సంఘాక్షతల్ జేర్చి, పద్మంబులన్ బారిజాతంబులన్ బూజగావించి ధూపంబు  
లర్పించి పుష్పాంజలి బెట్టి సాష్టాంగదండ ప్రణామంబుగావించి, తద్వ్యోమ-  
కేశాన్యమాకాశ సంకాశముంగా నిరూపించి, తద్రూపమున్ దానయై, బుద్ధిలో  
చిత్త్యకారంబుగా సూక్ష్మదృష్టిన్ నిరీక్షించి, చిత్తంబునన్ గూర్చి యాదేవు  
కారుణ్యమున్ జెంది, పుణ్యుండగున్ సద్గురు స్వామి వీవేకదా!

## VII

వెయ్యిరేకుల్ నిగారింపగా నొప్పు పద్మంబునన్ బూర్జపట్నద్మ  
లింగాది దైవంబులన్ నిల్పి సర్వోపచారంబులంజేసి, అత్యంత శుద్ధాంతరంగం  
బుతో యిష్టలింగంబుఁబూజించి యాదేవు కారుణ్యలబ్ధిం గృతార్థత్వముం  
జెందు యా యిష్టలింగంబు మీవేకదా!

సచ్చిఖాచక్రమందొప్పు మూడ్రేకులందున్నకారంబు భాస్వన్న-  
కారంబు పొంకంబుగా బ్రాణలింగంబునర్పించి, దా షడ్రసోపేత దివ్యోప  
హారంబులర్పించి, మత్స్యాణలింగా! ఫలావాప్తి ధన్యుండగున్ యోగి  
తత్త్వాణ లింగంబు వీవేకదా!

పశ్చిమాఖ్యాక చక్రంబునన్ దేశపూర్ణంబునన్ హేల నోంకార  
బీజంబు సంధించి, తత్ప్రరరాజంబుపై భావలింగంబుగాఁజేసి, భాస్వత్కళా-  
శోభితుంగా నిరీక్షించి, సర్వోపచారంబులన్ పారభక్తేష్ట గంధోరుధూపాక్షత  
వ్రాత మాల్యంబులం షడ్రసోపేత దివ్యోపహారంబులన్ దృష్టునింజేసి, నిత్యై



కృముంజెందు యోగీంద్రుడై దేవునింగొల్చు తద్భావలింగంబు నీవేకదా!  
 నిర్వికల్పా! నిరాకార! నిస్సంగ! నిర్లేప! తేజోమయా! భావనాతీత!  
 సంహితృధానా! సదానంద! సత్యాత్మ! సంపూర్ణ! భక్తావనార్థంబుగా నిట్టి  
 వేషంబుతో వచ్చు నీదివ్యసామర్థ్యమున్ గానలేనట్టి ప్రజ్ఞావిహీనాత్మునిన్  
 నన్ను కృపాదృష్టి నీక్షించి రక్షింపుమో! దేవదేవా! శివా! నమస్తే! నమస్తే!  
 నమస్తే నమః||

### లేఖనకాలం

బహుధాన్య సంవత్సర మాఘ బహుళ ద్వితీయ జయవారం సర్కివ్రాశ్చిది.

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## కేదారేశ్వర దండకము KĒDĀRĒŚVARA DAṆḌAKAMU

(Text edited from the paper manuscript entitled Kēdārō Pākhyānamu of Kṛṣṭipādāṭi Veṅkaṭasubbakavi bearing the Stock No. 347 deposited in the SVU Oriental Research Institute Library, Tirupati.)

శ్రీమన్మహాభూమి భృంజామనోనాథ! హేశంకరా! దుష్టనాశంకరా!  
 నీదు పాదాంబుజధ్యాన మేమారకన్ భక్తియుక్తిన్ పఠింతున్ దలంతున్  
 మదిన్ వే యమోఘాత్మ నామావళిన్ కాంచనాద్రింద్ర బాణాసనా! రౌఢ్యభూ  
 భృల్లసద్ధివ్య సింహాసనా! నీమహాత్మ్యంబు మున్ గానకన్ దుష్కియావర్త

నన్ జేసితిన్నెన్న నాపన్నరక్షా! మదిన్ నిల్పవే! దుష్టశిక్షా! కఠోరంబుగాఁ  
బాపంబులన్ బాపవే! యంజలిన్నీ భృత్యవర్గంబులంజేరి నిత్యంబునే  
గొల్చెదన్, మన్మథోత్తుంగ గర్వాపహా! హే ధరాకార శరాసనాధారే! పురారే!  
వడిన్నిట్టి కష్టంబులన్ బొందజేయకే! రోయకే! వేదాంతవేద్యా! భవద్భక్తి  
హృద్యా! కడున్నీ వ్రతంబింపుగా సొంపుగా జేతునే! మానకన్ మీఱకన్  
పూనకన్ సూర్య చంద్రాగ్నినేత్రా! స్ఫురద్యజ్జగత్రా! మహాఘోర దుర్దాంత  
సంసారవారాశిలో ముంచకే! నొంచకే! భూశతాంగా! మదోత్కృష్టమాతంగ  
భంగా! తరంగా! ప్రగల్భాపగా శ్లిష్ట దివ్యోత్తమాంగా! తగన్నేహ శూలాక్షి  
శూలాతి వాతాది రోగంబునన్ కడునొచ్చంద నాకే! మహేంద్రాది దిక్పాల-  
సర్వాఘ ప్రక్షాళ కోటిర! కోటి తటన్యస్త రత్నప్రభా! సన్మోళితోద్య ధృతాం  
భోజ భృత్యా మరేఢ్భూణి! దక్షుండు నిన్గానకన్ రుద్రహీనంబు యజ్ఞంబు  
గావించి దా మించెనే! కీర్తి రాణించెనే! పంచబాణుడు చాంచల్యమున్  
జేయునంచున్ లాలాటాగ్నిచేగ్రాలడే! కూలడే! వేడ్క దానీసునన్ భృంగి  
ఘోటాకృతాంతుండు నుద్వృత్తి వైరంబునన్ గ్రమ్మి తానోడడే! వీడడే!  
యుష్మదత్యంత కైంకర్యకోటి త్రిపుర్గర్వనాశ! త్రిలోకేశ! భూతేశ! వాతశి  
సత్కంఠ భూషా! సుధాతుల్య భూషా! శరచ్చంద్రాబ్జ కుందార విద్యోద్భవా!  
భేక్షగా శంఖహారా! మాలినీ భృద్బుజంగేంద్ర! రాజన్య సంసాంద్ర! దంభోళి  
దోస్సార! హైమాద్రిదైర్యా! మృగేఙ్ఘ్రిర్య! వారాశి గాంభీర్య! సర్వత్మనే!  
నమస్తే! నమస్తే! నమస్తే! నమః!

# కేదారేశ్వర దండకము

## KEDĀRĒŚVARA DAṆḌAKAMU

(Text edited with a solitary Palm leaf manuscript bearing the Stock No. 323 entitled Kalyāṇarāja Caritramu (Dībaguṇṭa Vīrabhadra Caritra) of Kṛṣṇīpāṭi Venkaṭasubbakavi, deposited in the S.V.U. Oriental Research Institute Manuscripts Library, Tirupati. This Daṇḍakam occurs in the 2nd canto as verse No. 134, where Siriyamma performs Kedārsvara Vratam and praises Lord Kedāreśvara with great devotion).

శ్రీమన్మహాదీవ్య సద్యోభవా ఘోర సద్వామదేవోరు తత్పూరుషేశాన  
 నామోజ్జ్వలత్పూర్ణిమాచంద్ర . బింబోపమానస్ఫురత్పంచవక్త్రా! త్రినేత్రా!  
 మహామృత్యుజైత్రా! సురస్తోత్రపాత్రా! సుచారిత్ర! ధాత్రీబిభృత్పుత్రికా  
 సత్కళిత్రా! దురాశాలతాళీలవిత్రా! శరత్కంద మందార కుందార విందాభ  
 సంకాశగత్రా! జితామిత్ర! వృత్రాహితోద్యన్మదోద్రేక చంచచ్చతుర్దంత!  
 భద్రేభతుండాయమానోన్నాతాభీల థక్యాత్రిశూలాగ్ని ఖటాంగ దేదీపితా  
 తాజానుపర్యంత హస్తా! ప్రశస్తా! వియద్వాహినీమస్త! దక్షాధ్వర ధ్వంస!  
 మోఘీ కృతామేయ శృంగార సౌభాగ్య లేఖాధరీరభూత లేఖాంగనాజాత  
 గౌరీకుచోపేత కస్తూరికాపత్రసంఘాత పంకాంకితద్యోత విస్తార వక్షఃకవాటా!  
 నవాంభోజ సంఘాత శుంభత్కరోటీధరా! కనచ్చంద్ర జూటా! సముల్లాస  
 కైలాసవాసా! స్ఫుటస్ఫూటికాగారవాటా! చతుర్వేదఘాటా! మహాఖండ  
 తండోపతండ ప్రచండ ప్రభామండలోద్దండ విధ్యండ భాండ ప్రకాండా!  
 శ్శీతిస్ఫారగంభీర నాభీసరోలోల కల్లోల విభ్రాంతి మత్తైవళీ శోభితా స్తోక  
 సౌందర్యతుందా! సదానందకందా! నమన్మౌని బృందా! భవానీ మనోంభోజ  
 ఖేలన్మీళిందా! లసద్వజ్రవైడూర్యగోమేధికా పుష్కరాగేంద్ర నీల ప్రవాళాచ్ఛ  
 ముక్తాఫలాద్యుజ్జ్వల జ్జీవరత్నోపలారిచ్ఛః కనద్దైమ వన్మేఖలాబద్ధ సుస్నిగ్ధ

దుగ్ధార్థవోదీర్ఘ సత్త్వైకతద్వీప సందీపిత శ్రోణిబింబా! శివా! సాంబ! గంధేభ  
 రక్షః కుభృచ్ఛంబ! నందాలకా మానసాంభోజ నీరాజ కాదంబ! జంభ  
 ద్వీషన్నందనారామవాటీ తటోద్భూత గాంగేయ కర్పూర రంభాతరుస్తంభ  
 సంభా సమానోరుదేశా! మహేశా! ఘనాకాశకేశా! విభిన్నాఘపాశా!  
 దురంతార్తి నాశా! సుపాతివ్రతౌన్నత్య కాత్యాయనీ నిత్యరత్యంతసేవా సమా  
 లభ్య సంస్తభ్య వైచక్షణానూన మాణిక్యతూణీర జంఘాల జంఘా! నటద్భూత  
 సంఘా! నిజాచ్ఛిన్న పూజా సమాయుక్తభక్త ప్రజాభీష్ట సంపూరితోత్కృష్ట  
 కల్పద్రుమానల్పదానైకదీక్షా సమాదక్షసల్లక్షణా! సప్తపాతాళపాదా! మృషా  
 పాది భేదా! విషాస్వాదమోదా! హరా! శర్వ! సర్వేశ! యక్షేశ! లక్ష్మీశ! వాణీశ  
 ముఖ్యామర స్తోమ సంవేష్టితానూన సామ్రాజ్య ధౌరంధరోదార! కేదారదేవా!  
 నమస్తే !నమస్తే !నమస్తే !నమః||

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## శ్రీశైలేశ్వర దండకము

### ŚRĪŚAILEŚVARA DAṆḌAKAMU

(Text edited with the collation and comparison of two manuscripts i.e., R 148 Palm leaf and R 1674 Paper manuscripts entitled Śrīśailakhaṇḍamu of Attalūri Pāpayādhya Kavi. The present daṇḍakam occurs in the 1st canto verse 81, where for the severe penance of Parvatamuni, Śiva appears before him to grant a boon. Overwhelmed with devotion Parvata praises Lord Śiva in this Daṇḍakam).

శ్రీమత్సునాసీర ముఖ్యామరానీక కోటిరరత్నప్రభాయుక్పద ద్వంద్వ  
నిర్ద్వంద్వ యీశా! జగజ్జన్మ ముఖ్యాదికర్తా! యుమాభర్త! యెంతో  
ప్రపన్నుండనో నన్ను రక్షింపవే! యంధకేంద్రారిదూరా! భవాంబోధి దాటింప  
దిక్కెవ్వరున్ లేక యున్నట్టి మాబోటికిం దిక్కు నీవై కృపాదృష్టి నీక్షించి  
రక్షించవే నవ్యచంద్రార్థమాళీ! దయాభీ! నిజాంగార్థ భామాకృతీ! విశ్వమూర్తీ!  
పురారీ! యనాథత్వముంజెందు నన్నీవె చుల్కంగ నీక్షించినన్ వాంఛితం  
బిచ్చి పాలించు వారెవ్వరు ద్యన్నిదాఘోష్టతప్తాంగులౌ వారలన్ లోకమోదా  
వహజ్ఞోత్సన్నచే చల్లగాఁజేయు నయ్యోష ధీనాథు చందంబునం ఘోర  
పాపాంధకారంబులో జిక్కకుండన్ సహస్రాంబు జాతాస్త తేజా! మదీయ  
వ్యధం బాపవే! పూర్ణ భావాధ్య సద్భక్తజాలంబుతో సాటిగా వీని హీనాత్ము  
నేరీతి రక్షింతునంచాత్మలో సంశయంబుంచ బోకయ్య! సర్వామరానీక  
మున్నెజ పాదాచ్చ పీయూష పూరంబుచే తృప్తి నొందించు, నిందుండు  
తిర్యక్కులంబౌ చకోరాండజాతంబు బోషింపఁడే! యట్టులం నన్ను చేపట్టవే  
త్యక్త! దక్షాధ్యరారీ! హరా! శర్వ! సర్వేశ! మత్పూర్వ జన్మార్థితాత్యంత  
పాపౌఘభీతిం దొలగింపఁవే దేవ! యామ్నాయ జాలంబులెల్లం భవద్దివ్య  
తేజంబు గానంగ లేకింతయుం గుంది చీకాకునం జెందునన్నట్టిచో, నిన్ను  
వర్ణింపఁగా శక్తులెవ్వారలైనం గడున్వేడ్క సద్యోగి రాడ్చావనాతీతముం  
బూర్ణభావంబు సూక్ష్మంబునౌ వస్తువున్నిన్ను నే నిస్తులానంద మొప్పంగ  
సేవించెదన్మంద హాసాననాజ్ఞాతముం, దేవతా సార్వభౌమంబు, గారుణ్య  
సంయుక్తముం, గామినీయుక్త దేహార్థమైనట్టి నీ దివ్యతేజంబు నశ్రాంతమున్  
గొల్వనాకుం బ్రసాదింపవే! దేవతల్మున్ను నీ మాయలో జిక్కియున్నార, లీ  
మానవానీకమే లెక్క! యజ్ఞానపుంజంబనైయున్న నన్నుం గృతార్థాత్ముఁగాఁ  
జేయవే! యింత పర్యంత మొక్కింత పాదంబునం జేర్పవే! దీన భావంబుచే  
బెక్కుగా నెంతయుం దెల్విబోకార్చి సత్యేతరంబౌ యసద్వస్తువున్ లగ్నమౌ  
నాదు చిత్తంబునం పుల్లపద్మాభిరామ త్రిలోకాధిపత్యర్చితామేయ కల్యాణ  
ధామంబునౌ నీదు సేవే మొఱలెవ్వట్టెదు దీన మందార! వేగన్మదీయాభి

వాంఛాప్రదానంబౌనర్పంగదే! శైలరాడ్బాలికాధీశ! సర్వేష్ట సిద్ధుల్  
 ప్రసాదింప నీమూడు లోకంబులన్నీకు మించంగ నన్యం బెఱుంగంగదే భవ్య  
 దివ్యస్వరూపా! ధనాధీశమిత్రా! లసద్భక్త సంస్తోత్రపాత్రా! సమస్తాంతరాత్మా!  
 శివా! శర్వ! సర్వాంబు జాతోద్భవాండానుపాలా! సతీనాథ! భోగీశ్వరానల్ప  
 హృద్వాస దిగ్వాస ఘోరాసురానీక సంతాడన ప్రౌఢ బాహు ప్రతాపా! యిదే  
 మ్రొక్కెదన్ నన్ను పాలింపవే యష్టమూర్తీ! త్రయీ శీర్షవర్తీ! సుధాదామ  
 ధామా! భవా! నీరత్ననీరంధ్ర నూత్నానుకంపా! కటాక్షవలోకంబు నాయందు  
 నిండింపవే యయ్య! శ్రీకంఠ! కుంభోద్భవాంగీరస, శ్వేత, గర్గాదిక జ్ఞాన  
 వృద్ధ ద్విజానీక చేతోంబుజానందదా! తొల్లి సల్లిలచే నెల్ల జేజేలు నీవల్లనే  
 కాదె చల్లంగవర్ధిల్లిరా రీతి నన్నుం దయంజూడగా నొప్పునప్పా! నతోద్యత్క  
 కుప్పావ్రితానాధిపా! శంకరా! శూలపాణీ! పినాకీ! రమేశాస్త గంగాధరా!  
 కామదాయీ! సురద్రుప్రసూనార్చితా! యక్ష, గంధర్వ, కింపూరుషామర్త్య  
 సదీతకీర్తీ! సముద్యద్గుణస్ఫూర్తి! గండావలంబి స్ఫురద్వాయభుక్కుండ  
 లాంఛన్నిజాప్యా! గణోపాస్య! రక్షింపు, శైలూషుడెంతో విచిత్రంబుగా నిచ్చ  
 నానావిధాంచద్గుణ ప్రక్రియా భేద నృత్యంబు గావించు నట్టివు నొక్కండవై  
 భూతకోట్లందనేకత్వముంజెంది నిశ్శంక స్వచ్ఛంద వృత్తిం బ్రవర్తింతు,  
 నిష్పంచ భూతంబులున్నీవ! చంద్రాంబుజాప్తాత్మలున్నీవ! కాలంబునుం  
 గర్మమున్నీవ! వైర్గుణ్యగుణ్య ప్రకారంబులున్నీవ! లోకావళీ జన్మ రక్షాపహార  
 క్రియాశక్తులన్నీదు దాసుల్, త్వదన్యంబు లేదొండు వీక్షింప భూతేశ!  
 భూతాది కాలత్రయంబందునం దేవ తిర్యజ్మనుష్యాదికోపేత భావంబులన్  
 లీల సంకోచ సంకాశరీతుల్ ఘటించంగ నీశక్తియే కాదె, స్వాతంత్ర్య వృత్తిం  
 బ్రవర్తించు సర్వాంతరాత్మాభిధానుండ వీ వొట గాదేని లోకత్రయీ మాత  
 చిత్రాకృతిన్నీదు సాహాయ్యముందానపేక్షించునే, యట్టులౌ నీదు  
 యర్థనారీశ్వరస్ఫూర్తికిన్ శశ్వత్ సముద్భాతికిన్ నీదు వామాంగమే సాక్షి!  
 యహో విరామంబు నానందధామంబునౌ, నీ పదాబ్జాత మెవ్వాని హృత్ప్రీతి  
 యందుండు వాడే కృతార్థుండు, ధన్యుండు, విశ్వంభరాగర్భ సంఘన్నమౌ

సేవధిం బోలి యున్నట్టి నిస్థానగా యజ్ఞలేరీతి శక్తుల్? భవానీశ! బ్రహ్మాదికా  
లభ్యయుష్మత్సుఖాంబోధి నోలాడు వాడే మహాభాగ్యవంతుండు, ధాత్రి  
న్నిజ ప్రజ్ఞచే నిన్ను మెప్పించు వారెవ్వరున్నారు? నిర్దేతుకంబౌ దయన్నీవ  
బ్రోవం దగుంగాక, నీదాసుడ, నీదు బిడ్డండ, నీ యిష్టుడ, న్నన్ను  
మన్నింపవే దేవదేవా! శివా! నమస్తే! నమస్తే! నమస్తే! నమః

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## శ్రీకాళహస్తీశ్వర దండకము

### ŚRĪKĀLAHAŚTĪŚVARA DAṆḌAKAMU

(Dhūrjati, a great devotee of Śrīkālahastīśvara who domiciled in Śrīkālahasti, and who wrote a prabandha entitled Śrīkālahastī Māhātmyamu and an one hundred verses at the end of his life called Śrīkālahastīśvara Śatakamu, equally adorned the Telugu literature and acclaimed as one of the excellent master pieces of its kind in their respective forms of literature. This Daṇḍakam occurs in the Śrīkālahastī Māhātmyam of Dhūrjati. This Daṇḍakam is edited with the manuscripts deposited in the SVU ORI Library with that of the printed texts available).

శ్రీమన్నహదేవ! దేవాదిదేవా! నిమగ్నీకృతాజాండ భాండ  
 ప్రకాశా! మహేశా! మహాయోగిపుంయోగనిద్రా సమున్నిద్రితా నంద  
 రూపా! భవాష్టోనిధానంతరాపన్న రత్నాంతరీపా! జగద్దీప! నిర్దేప!  
 బ్రహ్మాండ పిండాండ బాహ్యంతరాళంబులం బూర్ణమై సూక్ష్మ  
 సూక్ష్మార్థమై స్వార్థమైయున్న నిన్నున్ మహామాయచే జీవునిజేసి  
 మహ్యది తత్త్వాత్మకంబైన దేహంబు గేహంబుగా నిల్చి, త్రైగుణ్య  
 మున్ గణ్యమున్ బుద్ధ్యహంకార చిత్తంబులన్ జ్ఞానకర్మేంద్రియంబుల్  
 షడంతర్విరోధుల్ ఘనక్షేపముల్ పాశముల్ కోశముల్ జన్మనాశాద్య  
 వస్థల్ వృధా నీకుఁగల్పించి సత్కర్మ దుష్కర్మ బంధంబులంజిక్కి తా  
 మైహికా ముష్మికానంద దుఃఖంబులం బొంది నిన్నాత్మభావించుచో  
 నిన్నియున్ లేమి యూహింపఁగా లేక లోకుల్ దమోంధీకృతాలోకులై  
 పోవఁబోవం గృపామూర్తివై కాలదిగ్భాగ కైలాస శైలంబునన్ దివ్య  
 లింగాకృతిన్ భూమిఁబ్రత్యక్షమై వేదవేదాంత విద్యాది తర్కోక్తులం  
 గంఠశోషంబుగా వాదముల్ సేయుచున్ బుద్ధివైదగ్ధినే దర్శనం  
 బిచ్చుకున్ వచ్చు దానిం బ్రతిష్ఠించుచున్ మంత్రశాస్త్రార్థ చింతా పరి  
 శ్రాంతిమైఁగొంతకాలంబు నానావిధారాధనల్ సేయుచున్ సిద్ధ నీరేజ  
 కూర్మాసనా భ్యాసనాడీ సదాశోధనా యాసముంబొంది యాధార  
 జాలంధరోడ్డినబంధంబులం బట్టుచుం గుండలీశక్తి వక్త్రం బవక్రంబు  
 గాఁజేసి షట్పక్రికావీధిఁ జేతస్సమేతంబుగా వాయువున్ గ్రోలుచుం,  
 దన్మనో గంధహాసంబులన్ బ్రహ్మరంద్రోపరివ్యాపకంబైన సంవిన్మ  
 యాకాశ దేశాంతరోద్యత్పర బ్రహ్మ చంద్రోదయ జ్యోత్స్నఁ దాదా  
 త్మ్యముం బొందఁగాఁ జేయుచుం, బుత్రపుత్రీకళత్రంబులన్ శత్రు  
 మిత్రంబులన్ శీతవాతాతపాది వ్యవస్థాది భేదంబు భేదంబు మోదంబు  
 కృత్యం బకృత్యంబు హేయం బహేయంబునున్ లేక లోకంబులెల్లం



బరబ్రహ్మరూపంబుగాఁ జూచుచున్ స్వేచ్ఛఁగ్రీడించు వారల్ దుదిం  
బొందు లాభంబు నీవై హరిబ్రహ్మకీటాంత జంతు వ్రజంబుల్ వివోదం  
బుగా మిమ్ము దర్శించినన్ ముక్తులం జేయుచున్ సత్యమై నిత్యమై  
జ్ఞానమై జ్ఞేయమై జ్ఞాతవైయున్న విన్నుం బ్రశంసింప నేనెంతవాడన్  
మదీయాపరాధంబు లేపట్టునన్ బట్టకే పూర్ణకారుణ్య దృష్టిన్ననుంజు  
డవే! భక్తవత్సాను గచ్ఛన్మరున్నైచికి! భక్తలీలావనీ కల్పకా! భక్త  
సంతాన చింతామణీ! భక్త సంతోషవారాశి చంద్రోదయా! భక్తకోటి  
విపద్ధోత్ర వజ్రాయుధా! భక్త సందోహ సంతాపహా! భక్తసంకల్ప సంసిద్ధి  
రూపా! నమస్తే నమస్తే నమః!

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## శ్రీకాళహస్తీశ్వర దండకము

## SRIKALAHASTĪŚVARA DANDAKAMU

(Text edited with a solitary palmleaf manuscript bearing the stock No. D1977 deposited in the S.V. University Oriental Research Institute and Manuscripts Library, Tirupati. In the prabandha of Srikālahasti Māhātmyam, two prosti - tutes who were great devotees towards Lord Śiva finally merges with the Lord by their unique devotion. This Daṇḍakam equally coincides with the persuasion of their mother and a dialogue between them. Hence, this

Danḍakam is exclusively written by Dhūrjaṭi himself after the composition of his major work.

శ్రీమన్మహాదేవ దేవేంద్ర ముఖ్యామరగ్రామణీ పూజితాంఘ్రి ప్రవాళున్,  
 ప్రవాళాధరోత్తంసు వామాంగు, వామాంగనానంగకేళీ క్రియోదారు కారుణ్య  
 లక్ష్మీకటాక్షున్, కటాక్షేక్షు కోదండు ప్రాణదానాంబుధారా సముద్గండ వేదండ  
 దైత్యాగ్రణీ ప్రాణసంహారు, హారావళీభూత వాతాశనాశుద్ధ యోగీశ చేతః  
 పయోజాతావలీహంసు, హంసేందు వహ్నిత్రయోనేత్రు, నేత్రస్ఫురద్దేవతా  
 సింధు, సింధోద్భవాధీశు, ధీశౌండు సద్బాణు, బాణాసురాంతః పురద్వార  
 పాలున్ కృపాళున్, నగాధీశకన్యా కుచద్వంద్వలోలున్, నిశాటాటవీ  
 తీవ్రదావాగ్నికీలున్, త్రయీశాస్త్రధర్మాలవాలున్, నిలింపాది మూలున్,  
 విరాజిత్త్రిశూలున్, జగత్పూర్ణదేశో విశాలున్, నటత్కలిఫాలున్, మహావ్యఘ్రు  
 రక్షోవిభాళున్, సదాభక్త రక్షానుకంపా మహాశీలు బ్రహ్మ స్మిమ్మూలున్ గృహీ  
 భూత పుష్పద్రసాలున్! మహాకాళహస్తీశు, జ్ఞానాంబికాధీశు, నజ్జాననాశున్,  
 కవీంద్రుండు సాంద్రంబుగా భక్తియుక్తుల్ ప్రకాశింపఁగా, వాసి మించంగ,  
 తానెంచి ధ్యానించి యాదండితారాతిపై దండకంబున్ రచింపంగ సొంపగ్గ  
 లింపంగ, తత్సావి యంగంబు నందున్ మెఱుంగారు చెంగావి  
 సింగారపుంగోచి ఘోణంబు రాణింప సంపత్కళల్, జుట్టుకొన్నట్టి రత్నంబు  
 రాకట్టు వొడ్డాణమున్ నాణెమై చాల కన్నట్ట, కట్టాణిముత్యాలచౌకట్లడాల  
 పూనికల్ వీనులన్, బిల్వరామానికల్ గానుపించున్ సమంచద్యుతిన్ చంద్ర  
 ఖండం బఖండంబుగా మండలిన్ తేజరిల్లన్ లసల్లీల భూతి త్రిపుండ్రంబుపై  
 జాతికస్తూరికా ఘంకపున్ బిళ్ల బొట్టొప్ప కర్పూరపున్ జాయ మేనన్ రతిశాస  
 గంధంబు రమ్యంబుగా బూసి భాసిల్లు కేదారతోరంబు ముత్యాలహారంబు  
 వైడూర్య మంజీరమున్ వజ్రకేయూరమున్ తోరమై సొంపుమీరన్ మహాదార  
 మందార శాఖా విభాక్షణ భాకక్షపాలందమై యుండగా, నిండు బంగారు  
 కట్టన్ ప్రకాశించు సంచత్ప్రభన్ నాగబెత్తంబు చేబూని యద్దానవద్దంతి

దంతంబు పావాలు పాదంబులన్ రంగుమీరంగ నయ్యంగజారాతి దామిండ  
 జంగంబు రీతిన్ బురీషిధి నేతరగా నొక్కవారాంగనాబాల, పూవిల్లు నిల్లాలిచే  
 తోకపూబాల యాగట్టురాపట్టిచే చిల్కరాగోల, యేజాంకరేఖా లసత్పాల,  
 మీనాంక సిద్ధాంతా వధూ మహాశీల, సర్వజ్ఞ పాదార్చనాలోల, సంగీత  
 సాహిత్య విద్యా ప్రసంగక్రియామూల, నానాకళాశీల, వారాన్వయక్షీర,  
 వారాశీ నక్షత్రరాశ్మాల, చామంతి పూగోల, సూనాస్త్రగంధర్వ వాగ్మాల,  
 సౌభాగ్య లక్ష్మీ మనోహేల, వేణీజితగ్రావభిన్నీల, యా కాళహస్తీశునీక్షించి,  
 సంగంబుపేక్షించి, హర్షించి, మోహించి, ఘర్మాంబుపూరంబు తోరంబుగా  
 చెక్కులంజార చెన్నారు కన్నీరు మున్నీరుగా గార మోహంబు చిత్తంబునన్  
 మీర ప్రేమాధికారంబు పైదూర, తన్ జూచి, పూవిల్లుడేతర, యా శాలి  
 యంతంతకుంజార, రోమాంకురంబుల్ శరీరంబుపై దేర, యాశన్ నతా  
 పాంగయై, చంచల శ్రేణికాశ్యంగయై హృద్ధతానంగయై, భిన్నయై  
 విన్నయై, చిన్నబోయున్న యా కన్యకన్ వారనారీ వయస్యల్, నిశానాయ  
 కాస్యల్, జగన్మోహనాకారలాస్యల్, కృపంగజూపి చేసాచి, యోచంచలా  
 లోచనా! మేచక్రగ్రీవునిన్ జూచితో, యాతనిన్ భర్తగా నోములన్ నోచితో,  
 మేల్మేలె, మున్ జూడ వేలె, ఉదాసీనమేలె, యిదేమే, మదేభేంద్రయానా!  
 అయోవల్లకీగాన! యోజాణ! నాకూన! నాతోడమాటాడవే! చల్లగాచూడవే!  
 లెస్సగాపాడవే! మేనితాపంబు పోనార్పవే! వీణ వాయించవే! కేకి నాడించవే!  
 యంచు కొమ్మించుబోణుల్ ప్రవీణోక్తులన్ బలికినన్ కలికి రాచిల్క  
 సాంబ్రాణి తేజీదునేదారి పూబాకుబారిన్, మనంబారి యానారి మారాడ  
 కున్నన్ దయాసంపన్నులైయున్న యా కన్యలేతెంచి, తన్మాతృకన్ గాంచి,  
 వక్తాబ్జముల్ వంచి, ఓయమ్మ! మమ్మెల్ల వంచించి, శ్రీకాళహస్తీశుని  
 నీక్షించి, నీ పుత్రి దీవ్యతృప్తిభాగాత్రి యిట్లున్న దేమన్నదే, వారధర్మంబు  
 పోవిడిచి శంభుదానన్నదే! యంచు యాచంచలాక్షుల్ తదీయాంబకున్  
 చంచలాపాంగకున్ నల్లంబకున్ పల్లవవ్రాత శైలావళి శంపకున్ చాల  
 వినుపింప కోపించుచున్ సొట్టకాల్, లొట్టకాల్, లొట్టకన్, మిట్టరోమ్మంటు

చున్ పట్టుమోమాడు తోళ్లాడు కీళ్ళూని మైజారుజూల్ కప్పుమేన్  
 చప్పిముక్కున్ గనుంగొంచు హేయంచు యాచెంత వారెల్లనవ్వంగ,  
 రోయంగ, లా యానకున్ బాయు బల్లెజి కాలంబుచే కట్టుబడ్డట్టు తాదోటు  
 బల్టూటు మాటాడినన్, తుంపరల్ నింపుచున్, దగ్గుచున్, ముక్కుచున్,  
 మూల్గుచున్, నిక్కుచున్ సొక్కుచున్, సోలుచున్ నల్లవేషంబు రీతిన్  
 పిశాచాంగనా భాతి దుర్బీతితో కూతురిన్ జేరగావచ్చి మోమిచ్చి, వాక్రుచ్చి,  
 "యేమే జగన్మోహనాకార! ఏమే తటిద్రూప! ఏమే శుకాలాప! ఏమే  
 వరాహోప! ఏమే లతాదేహ! ఏమే శరచ్చంద్ర బింబాస్య! ఏమే సుపర్వాంగ  
 నాలాస్య! ఓ ముద్దుగుమ్మా! ప్రవాళంపుకొమ్మా! అదేపైడిబొమ్మా! ఇదేమే  
 పదే యింటికిన్! మరునిపూవింటికిన్ లొంగకే, నాగయానా! పికిగాన!  
 నాకూన! యోజాణ! నీకంటే నాయింటికిన్ నాకు దిక్కెవ్వరే! వారనారుల్  
 కులాచారమేమాయె? తల్లితో బోరిరే? చంచలాలోక! లోకత్రయంబందు నీకు  
 సాటెవ్వరే! జవ్వనీ! యావన ప్రాయమందె పురంబందు రేళ్లన్ పగళ్లన్  
 కడున్ చెల్లుగా రాకుమాళ్లన్ దగంబిల్చి యావేల్పు రీతిన్ గళధ్యానమున్  
 జేసితే, వాసి, లజ్జించు యాలంజకాండ్లెల్ల నేనొల్లయన్నన్ కృపాసన్నులై  
 యున్న, 'యో కన్య! ఊళ్ళున్ మరిన్ మళ్ళు, లోలాకులున్, కోకలున్  
 కూర్మి దెచ్చిత్తురే, మెత్తురే, నీవు నన్నింత యేచేది యేలా? కళాలోల!  
 యీవేళ, యీ మూకలో నాకు నేచెప్పుకోరానుగాక! అయ్యయో!  
 దయ్యమా! ఆయబో తటిత్కాయ! నాప్రాయమందెంత కాపేయమే! న్యాయ  
 మన్యాయ మంచున్ దలంచున్ ఘనుండంచునన్ కొంచగాడంచు  
 భావించినన్ వానిరప్పించి, పంచాయుధక్రీడ మెప్పించి, యావేళ నేదీతునే  
 పైరిణీ, శానమొత్తమ్ములన్ ధాన్యముల్, మాన్యముల్, పట్టెమంచంబులన్,  
 పైడికంచంబులన్, మంచిపాడ్యావులన్, పచ్చ కర్పూరపున్ రావులన్  
 తీవిరాదీతునే, పంతతంబున్ తగన్ దోతునే - బాపల్ బిల్చి సల్లాప  
 సంతృప్తులందృప్తులన్ మింతు, నేకాంత భూకాంత సూనాసనైకాంత  
 సంతోషిత స్వాంతులన్ జేసి కుసుమపేశలబాపల్ కనుకోసల్ విందులన్

రతి పొందులన్ మందులన్ జేసి చేతి కాసూడ రాదీతునే! వైశ్యులన్ మాటలందేల్చి నానాటికిన్ చీటికిన్ మాటికిన్ పూటలిప్పించి, వెయ్యించి వెచ్చంబు దెప్పింతునే, అంతటన్ కాసువీసంబు లేకున్న పెన్ వళుకులన్ జాట్టి పొమ్మందునే! ఇందు బింబాననా! రెడ్లనున్ బిల్చి వెయ్యారు చేకొందునే ముందుగా, బావ! నీవట్లు మాయండికిన్ వచ్చి మాటాడుదే మాకు లక్షంచు వేనిచ్చకాల్ తచ్చనల్ నిచ్చలన్ జేసి పై వ్రాలుచున్, సోలుచున్, సొక్కుచున్ చక్కగా అక్కరైయున్నచో నన్ను నీమమ్ముతో "అమ్మతోడమ్మరో", కమ్మ వ్రాయంపనా, యింతయున్ వింతలా సంత వెచ్చానకున్ రూకలిప్పించుమా! కోక దెప్పించుమా! అంచుగట్టించుమా! మమ్ము లాలించుమా! సొమ్ము పాలించుమా! అంచు నే తిన్నగా వన్నెలున్ చిన్నెలున్ ప్రియంబార వెయ్యారు చేకొందునే!

కమ్మనాయండ్లనుం బిల్చి యమ్మరు కేళిందగం దేల్చి ముమ్మాటికిన్ నీకు నేదక్కితినంచు మోహింపఁగాఁజేసి మున్ వారి పిత్రార్థి తంబైన కుండంబులానించి స్థాపించియున్నట్టి నిష్కంబులున్ తోడి తెప్పించి దానిచ్చినన్ అంతటన్ వానిబోనీక వైబట్టి రాదీసి సల్లాప సరసంబు లన్ డాసి, చెవినున్న చొకట్లపోగులున్ మఱిన్ పచ్చ రాళ్లుంగరంబుల్ మొలన్నున్న బంగారు మొలతాడు రాదీసి పొమ్మందునే!

మందుఁడైనన్ ధనంబిచ్చినన్ బిల్తునే, వానికిన్ వలతునే, పల్లవ శ్రేణిలో వేల్పుగా గొల్తునే, పొలితిరో! నేను తొలుదొల్త యాయేకవీరమ్మకున్ శాకనేడంచు, జంగాలకున్ పూజ నాపంచ లింగాలకున్ తేవరేపంచు, గుర్నాధుకున్ మ్రొక్క యెల్యంచు నిల్లమ్మకున్ జాతరంచున్ మఱిన్ పోతురాజంచు, నేకంచి తిరునాళ్లకున్ బోయ్యదన్, తోడు బోయ్యెరు; పెరుమాళ్ల సేవింపబోయ్యెను, నియ్యాన వెయ్యారు లిప్పించు మంచున్ సదా అంటి వాల్గంటి వానింటి సొమ్మెల్ల యాగుల్ల కాసైన దానివ్వకుండన్

తగన్ దోతునే, జాతిలో మేటివై యుందునే, యింక నేమందునే నాటిమాటల్  
 పచారించుకో సిగ్గు గాదా! ప్రమథాధినాథున్! ప్రమదామనోనాథు శ్రీకాళ  
 హస్తీశుకున్ బాలవై నావు! నీమేమి గన్నావు యీ వేల్పుకే తల్లి? యే తండ్రి  
 యేపుట్ట? యేనేమ? మేజాతి, యేదేశ, మేగ్రామ, మేరావు నీవెంచవే?  
 అయితే నేమాయె? నో రాజబింబాస్య! మై చిన్నమంతైన బంగారుసొమ్ము  
 న్నదా? కట్టుకో బట్టలేదే? అయో! పుట్టగోవైన దా వున్నదా? పుట్టు బిచ్చాల  
 మారెన్నడున్ నిద్రయాహరముల్ లేదు, నీమీది యాశన్ ఒకాకైన, పోకైన,  
 కోకైన వాడిచ్చునా? మెచ్చి తానిచ్చెనా? పాపహారంబు మాందాకినీ సింధు  
 భారంబు, హస్తంబుపై కృష్ణసారంబును, అర్ధార్ధ తేజశ్శరీరంబు, సార  
 స్రగ్భూషాప్రసాదంబు, నేత్రత్రయా కాంచనాకార వాక్పాతుర్యధుర్య రాజీవ  
 పాణీ! మహానీలవేణీ! లసత్కిరవాణీ! ధరిత్రీధరశ్శోణీ! నాప్రాణమున్నంత  
 కాలంబు నామాటలో నుండవే! మండలాధీశులన్ బిల్వవే! కల్వపూ  
 శయ్యపై లక్ష్మసాయన్ వినోదింపవే! కామశాస్త్రంబు వాదింపవే! పల్లవ  
 శ్రేణిలో యొక్కనిన్, సెజ్జలో నొక్కనిన్, మిద్దెలో నొక్కనిన్, లేతపూదోటలో  
 నొక్కనిన్, తలుపుమూలోక్కనిన్ రేపులన్ మాపులన్, తక్కులన్, టెక్కులన్  
 గూడి నొక్కక్కనిన్ జేరి జోకొట్టవే! పట్టుపట్టంబులన్ గట్టిగాతీసి పోగొట్టవే!  
 చాల సొమ్మిచ్చువానిన్ తగన్నీవు చేగట్టిగా పట్టవే! పట్టి నీవా విటశ్రేణి  
 కింతైన గుట్టియ్యవే! ఇట్టి చందంబు యీ జాతికిన్ నీతికిం దెల్లకాలంబు  
 జాలంబు జేసేది ధర్మంబు మర్మంబు వాక్రుచ్చితిన్ నిశ్చలాపాయమయ్యో!  
 బుద్బుద ప్రాయమే కాయ, మంబోధర చ్చాయ మాయా, నిన్ పరాధీన  
 జేయన్ తగన్ జెల్లంగా చెల్లబో లేవె! నీవింటికిన్ నాదు కైదండ గైకోవె  
 యార్చున్ పచారించు యాపాత పంచారమున్ జూచి, "ఓమాత! ఓ  
 ఖుల్లికాగీత! ఓ చంచలత్వాణి! శుష్కంబుజాతా! విశంబస్తనద్వంద్వతుంబీ  
 సమేతా! విటవ్రాతజాతా! పదార్థ స్త్రిపేతా! నాయమ్మవానీవు! నా పాలికిన్  
 చూచు వల్లెమ్మవెంటే! నిశాకాంతుకోటీరు, కందర్ప పాటీరు, ఆశాదిశారమ్య  
 శాటీరు, రత్నాంగదావ్వీత పేటీరు, మార్తాండ మార్గప్రసూనావళీ బూజ

వాటిశు శ్రీకాళహస్తిశుండే యీశుండైతే ధనంబేమి పాతే, అయో! మాత  
 నీచేత యీలోకమేలింతునే! నాడు నేగాంతునే. కాంతత్రయీ ముఖ్యకాంత  
 స్వరూపంబు, చేపట్టుదున్, గొట్టుదున్ మృత్యువున్ సత్య మీమాట యమ్మా!  
 లలాటేక్షురప్పింపవే! నన్ను వొప్పించవే!" యంచు యా సోగ క్రొమ్మించు,  
 పూబోణి మాటాడినన్ మేటి రత్నాంకకారుండవై, వీతసంహారివై, కాయగా  
 బోయి యక్కాయజారాతి దర్శించి, పూజించి, హర్షించి, "నమ్ర  
 స్వయంభూ! హృషీకేశ! వాగీశ! దేవేశ! సంపూజితాంఘ్రి ప్రియాంభోజ!  
 అస్మత్తనూజాత! భాషావధూ! వల్లకీగీత! లీలాలసద్ద్యవ్యాద్యుపేతా!  
 మత్తాళిపాళి సరోజాత! కన్నార నిన్నున్ నిరీక్షించి యా శాలికిన్, గీత  
 సద్యాణికిన్, తమ్మిపూచూలికిన్, నీమీది వ్యాళిన్ మనోజావళిన్ భీతియై  
 యున్న నాకూతురిన్ నీకు లోకేశ! నీకున్ సమర్పించితిన్ నీకు ముమ్మాటికిన్  
 యిచ్చితిన్ చంచలాక్షిన్ కటాక్షించి రక్షించవే" యంచు ప్రార్థించినన్ పంచ  
 బాణారి యా వారనారీ శిరోరత్నమున్ రత్న సౌధంబులో మన్మథాయుధ  
 క్రీడ వర్తించెనంచున్ మరందావళిన్ స్ఫురన్నాధురీ చారురీతిన్ రచించెన్  
 ప్రియావల్లకీభాతి చేతోభవారాతిపై నూత్న శృంగార మీదండకం బాంధ్ర  
 భాషాకవిగ్రామణిన్ జక్కయామాత్య నారాయణ శ్రీసుధీ మాధావాఖ్యావనీ  
 దేవతా విశ్వనాథ ప్రధానేందు పోలాంబికా పుత్రుండున్, ధూర్జటి  
 ప్రాఖ్యుండున్ జేసె, ముఖ్యంబగున్ మూడు లోకంబులన్ పోణిమిన్  
 నెవ్వరైనన్ మేల్ నివ్వటిల్లన్, వర్ణింపన్, వినన్, వ్రాసినన్ నెల్ల పుణ్యంబు  
 లున్ గల్గు నల్లిక్కులన్ శ్రేష్ఠమాచాంద్రతారార్కమై యొప్పు నెల్లప్పుడున్  
 కాళహస్తిశ! ఈశా! నమస్తే! నమస్తే! నమస్తే! నమ:

### లేఖకుడు, లేఖనకాలం

విరోధినామ సంవత్సర భాద్రపద బహుళ విదియ సోమవారం  
 మాజేటి సర్వేశలింగం వ్రాసుకొనెను.

## REVIEWS

PRAKṚTI IN SĀMĀKHYA-YOGA - *Material Principle, Religious Experience Ethical Implications*. By Knut A. Jacobsen, Published by Motilal Banarasidass Publishers Private Limited, Delhi, First Indian edition, 2002, First Published in USA in 1999 - Pp. xv+427. Price: Rs.350=00.

This book may be the first Monographic study of *Prakṛti* which is divided into three parts.

The first part of the deals with *Prakṛti* in the textual traditions of South Asia from the sources of Sanskrit Literature and Historical sources.

The second part deals with *Prakṛti* as an Ultimate Principle.

The last and final part deals with *Prakṛti* and Ethics. A glossary of Sanskrit and Pali terms are furnished for easy comprehension of the text and references for the sources are provided including an word index.

This book is the first monographic study of *Prakṛti*. It traces the history and origin of the word *Prakṛti*, the word chosen by the modern North Indian languages to translate the English word 'nature' through the texts of Hindu, Buddhist and Jain systems of religious thought. *Prakṛti* is one of the central metaphysical principles in the religious traditions of Hinduism, especially in the very influential Sāṃkhya and Yoga systems.



The second part of the book gives a systematic analysis of this important principle in the Proto-Sāṃkhya, Sāṃkhya and Sāṃkhya-Yoga texts. *Prakṛti* in the ultimate material principle and thus the substratum from which manifest, in the presence of the self, the gross and subtle bodies including the mental organs of all living beings from the leaf of grass to the powerful gods. Everything that becomes manifest is held together as causes and effects within this immense power. This ultimate material principle has also been an object of religious realization.

Finally this book investigates a religious experience called 'merging' with *Prakṛti*, which has been neglected in previous studies, but is described in the Sāṃkhya and Yoga texts and constitutes an important aspect of the religious understanding of the material principle and also the present book under review establishes the important implications for issues of interspecies or environmental ethics of the understanding of the material principle in the Sāṃkhya and Yoga systems of religious thought.

Thus this book is an valuable addition on the subject of *Prakṛti* in Sāṃkhya-Yoga System of Indian Philosophy.

V. VENKATARAMANA REDDY

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ŚAIVA RITUALS AND PHILOSOPHY - Eds., Dr. V. Kameswari, Dr. K.S. Balasubramanian and Mr. T.V. Vasudeva, Published by the Kuppuswami Sastri Research Institute, Chennai - 4, First Edition, 2001, Pp.xxxi+180, Price Rs.200=00.

This work contains 10 Research papers presented in the seminar under theme 'Saiva-Rituals and Philosophy'. Saivism is a universal religion and the most ancient one. It never looks down the people who follow other paths. Another interesting thing of this religion is it does not differentiate between man and woman in the religious matters.

Dr. T.B. Siddhalingaiah explained 'carya' in his research article and rightly concluded that it is connected with the

devotional acts of serving the temple and the devotees. The article *Sivalinga - tattva - Vimarsana* with textual references by Sri K.A. Sabharatnam Sivacharyar is useful in knowing the right type of worship of siva linga. Pierre - Sylvain Filliozat, one of the reknowned scholars in the field of Indology has critically and comprehensively discussed about Sadyojyotis Philosophy. The other articles - *Saiva Rituals and Philosophy*, *Śaiva vratas*, *Śivarātri*, *Damanāropaṇa Vidhi*, *Mudras* Ārumuga Nāvalar's instruction in the worship of Śiva, Pavitrotsavam are from well-known authors. This book is a worthy reference work for the researchers. The Kuppuswami Sastri Research Institute, Chennai are also to be sincerely thanked for bringing out this important work. They have earned further laurels for their contributions in the present work and they deserve our best compliments.

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**KĀLĀMUKHA AND PĀŚUPATA TEMPLES IN DHARWAR -**  
Dr. (Mrs) Vasundara Filliozat, The Kuppuswami Sastri Research Institute, Chennai - 4, First Edition, 2001. Pp.xi+256 and 16 Illustrations, Rs.250=00.

Dr. (Mrs) Vasundhara Filliozat has rendered a yeoman service in the field of Indology needs no introduction to the scholars. She is a 'knowledgeable researcher in temple studies'. Earlier, scholars like Dr. R.K. Bhandarkar, Krishna Rao, David N. Lorenzen produced works on the topic. However the present author collected information on Kālāmukha and Pāśupata Temples from different sources like architecture, epigraphs, purāṇas and sthala-māhātmyas. The influence of historical and religious background in the construction of temples are rightly brought out. She points out that the followers of Kālāmukha and Pāśupata doctrines were not vāmācarins (followers of left path) and they were perfect followers of daksinamarga i.e., right path. Thus the author rightly contradicts earlier theory that the followers were Vāmācarins. This work also gives the details of Kālāmukha and Pāśupata Temples and Purāṇic information. The work is not only an excellent compendium for Indologists but it also opens new horizons for furtherance of research. The author deserves all appreciation and compliments for the present work and it is appropriate that the work is dedicated to

Dr. S.S. Janaki. The well produced volume with good illustrations is moderately priced.

\* \* \* \* \*

TANTRA IN PRACTICE - Ed.. David Gordon White. Published by Motilal Banarasidass, 41 U.A. Bunglow Road, Jawahar Nagar, Delhi - 110 007 and at other branches in India. First Indian Edition 2001, Pp.xviii+640, Price Rs.495=00.

This volume, a product of the Princeton Readings in Religions, is an excellent effort to introduce the traditions of Hinduism, Buddhism, Jainism and Islam in the context of religion, period with a particular text, influential in itself in the Tantric practice. David Gordon White lays down the theme, Tantra in Practice, mapping a tradition in phenomenological, historical and actors perspectives. It is remarkable that in this volume noted scholars have studied the tradition in India, China, Japan, Tibet, Nepal, Bhutan, Pakistan, Srilanka, Mangolia, Cambodia, Burma and Indonesia.

The Mahāyāna, Vajrayāna forms of Buddhism was the source of Buddhist *Mahāsiddha* tradition later on. In Hindu tradition the *Pañcarātra*, *Gauḍīya Vaiṣṇava*, *Sahajīya*, *Pāśupata*, *Kāpālīka*, *Śaiva Siddhānta*, *Siddha kaula*, *Yogini kaula*, *Krama*, *Trika*, *Śrīvidyā*, *Pāścimāmnāya*, *Nātha Siddha*, *Aghāri*, *Bengal Śakta Vaiṣṇava* and *Baul* traditions and *Tamil Nāyanār* and *Āḷvār* traditions were all Tantric. The range of Tantric phenomena presented here covering the Asia and South East Asia is commendable. This volume is an indispensable source book to know about the Tantric world. A solid work, with contributions from experts working in American Universities is a valuable addition to the studies on South Asian Religions.

D. KIRAN KRANTH CHOUDARY

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MAYAVĀSTU (In Telugu) - By Sri Gorasa Virabhadracharyulu. Ed. Gorasa Virabrahmacharulu, Pub. Gayatri Jyothisa Vijnana Samstha, Mytri Puram, Karman Ghat, Hyderabad - 500 070, Phone

No: 4077254, 2000, Pp xx+164. First Edition 1983-84. Second edition 1999-2000, Price Rs.80=00.

In the book under review Mayava a very good work in vastu śāstra, the author has consulted all available prāmāṇika grandhas from the ancient Indian Vāstuśāstra works such as Mayamatam Gṛharatna Bhūṣaṇam, Viśvakarma Prakāśika, Mānasāramu Samarāṅgaṇam, Viśvakarma Vāstu Śāstram. Aparājita Pṛcca, Vaśiṣṭasamhita, Jyōtimibhandhanamu, Nāradasamhita, Kālā mṛtam, Vāstu Saṅgraham, Sakalādhikāram, Viśva Prakāśika, Manuṣyālaya Candrika and Vāstu Vidya he incorporated all the essence of the above works in the book under review. The language used is easy understanding to all. In the book he discussed thirty four aspects of Vāstuśāstra. In the book the verse “krōśamēkam tu dakṣiṇē” which means one window in the direction of South brings good breez into the house. Further there is a doubt to all the persons who are concern about Vāstu how much space is to be left on the side of North East (i.e., Īsāsyam)

“Māṣamātrantu mīśānyam putradārādilābhakṛt  
Vidyāvinōda pāṇḍintyam catuṣpājjīvalābhadaḥ  
vrīhimātrantu āgnēyam sarvagraha bhayam tathā  
dēharōgō vittanāśō bandhubānirbhaviṣyati.

In the verse māṣā means black gram size space is to be left on the side of North East corner the people living in such house will have wealth, education, good for scientists, politicians and formers and all. But a grain of rice piece size is additionally occupies on the South East side the persons living in such house will always suffers from health problems, debts, quarrels with kith and kin no peace of mind. Many more interesting aspects were dealt in the book. Hence the book is useful to all vastu practicing professionals.

V. RAGHAVENDRA RAO

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| <br>  |  |
| 2. Periodicity of its Publication                             | Half - Yearly  |
| <br>  |  |
| 3. Printer's Name<br>Nationality<br>Address                   | R. Premalatha<br>Indian<br>Sai Sree Offset Printers<br>136, Prakasm Road,<br>Tirupati - 517 501, Ph. 25841                                       |
| <br>  |  |
| 4. Publisher's Name<br>Nationality<br>Address                 | Prof. V. Venkataramana Reddy<br>Indian<br>In-charge Director<br>Oriental Research Institute<br>Sri Venkateswara University<br>Tirupati - 517 502 |
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